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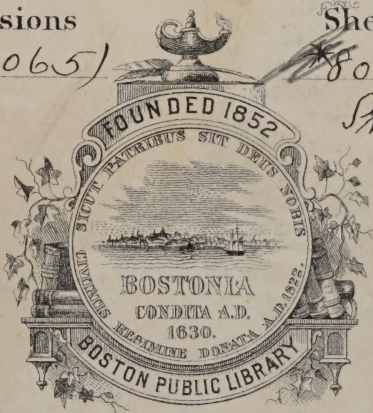
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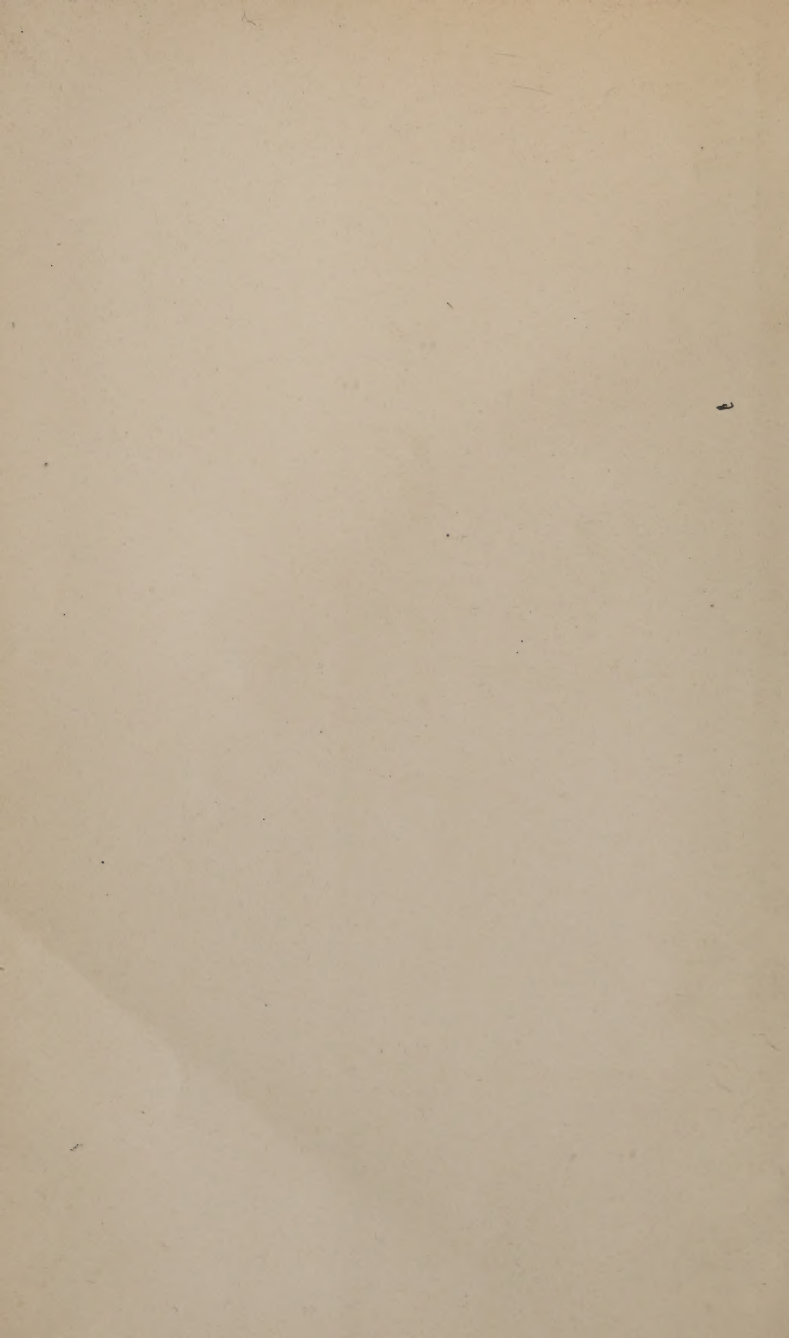
Pl. 2

1883-91



Received Jan. 6, 1892.





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MUSEUM OF FINE ARTS.

CATALOGUE

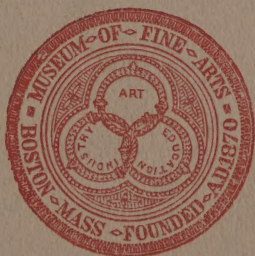
OF

WORKS OF ART

EXHIBITED.

Part 2.

Paintings, Drawings, Engravings, and Decorative Art.



SECOND EDITION.

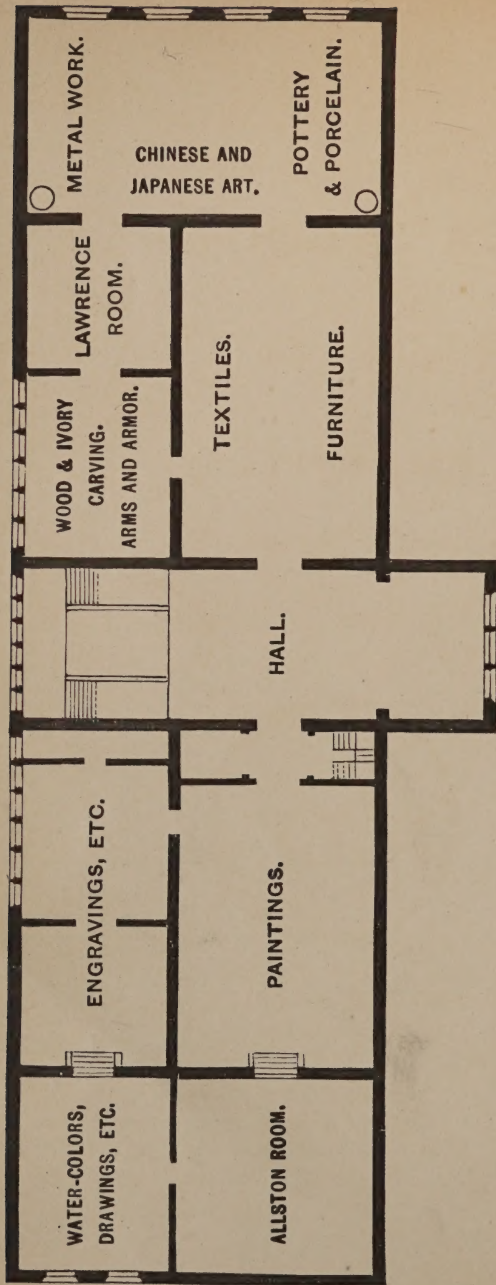
WINTER, 1882-1883.

BOSTON:

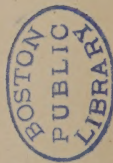
ALFRED MUDGE & SON, PRINTERS,

NO. 34 SCHOOL STREET

1883.



SECOND FLOOR.



MUSEUM OF FINE ARTS.

CATALOGUE

OF

WORKS OF ART

EXHIBITED.

PART II.

PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART.



SECOND EDITION.

WINTER 1882-1883.

BOSTON:

ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.

1883.

B. H.
(37065)

Jan. 6, 1892
Ent.

PAINTINGS.

The names of the owners are printed in italics.

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814.

Pupil of Gigoux and Corot.

1. A Brook in the Woods. Gift of E. D. Boit, Jr.

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal. It was only when he made landscape his chief motive that the public found out his merits.

2. Interior of a Wood. Gift by contribution.
3. Interior of a Wood. *Geo. B. Chase.*
4. Landscape. *Thomas Wigglesworth.*

JULES DUPRÉ: b. Nantes, 1812.

Officer of the Legion of Honor.

5. Landscape. *Thos. G. Appleton.*

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

6. Dante and Virgil entering the Infernal Regions.
 Gift of Quincy A. Shaw.
7. Evening.
Henry Sayles.
8. Nymphs bathing (unfinished). Gift of James Davis.
9. River Scene.
T. G. Appleton.

ANTON MAUVE: b. at Zaandam.

10. Seaweed Gatherers.
Thos. G. Appleton.

CONSTANT TROYON. (See No. 16.)

11. Landscape near Dieppe.
T. G. Appleton.

G. MICHEL.

12. Landscape with Ruin.
Martin Brimmer.

CHARLES FRANÇOIS DAUBIGNY : b. Paris, 1817; d. 1878.

A pupil of Delaroche. He spent three years in Italy.
 Has sent his pictures to the Salon nearly every year
 since 1838. Also, has executed many etchings.

13. Evening.
F. L. Ames.
14. Landscape.
Mrs. Q. A. Shaw.

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

15. Le Curée.
Henry Sayles.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

Chevalier of the Legion of Honor, and Member of the
 Academy of Amsterdam.

16. A Brace of Dogs.
Henry L. Higginson.

GEORGE L. BROWN, Boston.

17. Pontine Marshes.
L. Terry.
- For sale.

ROBERT BARRETT BROWNING.

18. Solitude.
 Gift of Mrs. Bloomfield H. Moore.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

20. Study for the "Volunteers of 1792."

Presented by the contribution of several persons.

21. Head of a Bacchante. Presented by contribution.

22. Girl's Head (a sketch in ninety minutes).

Miss Harriet J. Guild.

JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1853 to 1870.

Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

25. Ruth and Boaz. *Martin Brimmer.*

26. The Knitting Lesson. *Martin Brimmer.*

27. Washerwomen. *Martin Brimmer.*

29. Bergère Assise. Gift of S. D. Warren.

30. Woman Milking. Gift of Martin Brimmer.

31. The Sewing Lesson (unfinished).

Gift of Martin Brimmer.

32. Tobit and Anna watching for the Return of Tobias.

Henry Sayles.

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. Of late years, his studio was at Boston.

39. La Marguerite. *Martin Brimmer.*

40. Girl with a Rabbit. *Martin Brimmer.*

41. Fortune. Study for the Capitol at Albany.

Estate of Wm. M. Hunt.

42. Wood at Naushon. *Henry P. Kidder.*
 43. Twin Lambs on a Hillside, Newport.
 44. Harvest Time. *Mrs. Hunt.*
 45. On the St. John's River. *Thomas Wigglesworth.*
 46. Girl Reading. *Mrs. Chas. W. Dabney.*
 47. Portrait. *Mrs. Chas. W. Dabney.*
 48. Portrait of Dr. J. B. S. Jackson.
Harvard Medical School.
 52. Doorway, with Rabbits. *Mrs. Chas. W. Dabney.*
 53. Court-yard, Fayal. *Mrs. Chas. W. Dabney.*
 54. Head of a Girl. *Thos. G. Appleton.*

J. B. COROT. (See No. 6.)

57. Landscape. *Henry Sayles.*

EIMRICH REIN, Providence, R. I.

58. Evening on the Hardanger Fiord, Norway.
The Artist.

JEAN ERNEST AUBERT: b. Paris, 1824.

Pupil of Delaroche and Martinet. Medals as engraver,
 lithographer, and water-color artist.

59. Le Miroir aux Alouettes (A Trap for Larks).
F. L. Ames.

DUVERGER.

60. Caught in the Act.
Mrs. Richard Warren.

EUGENE DESHAYES.

61. Landscape, with Windmill. [1860.]
 From the Sumner Bequest.

WILLIAM E. NORTON: b. in Mass.

62. Outward Bound. *Mrs. Emma E. Foster.*

CHARLES SPRAGUE PEARCE. Native of Boston.

Pupil of Bonnat.

63. Poppies.

The Artist.

J. A. A. PILS: b. Paris, 1813; d. 1875.

Professor at the École des Beaux Arts. Pupil of Picot.

After his studies in Rome, he travelled considerably, and went to the East during the Crimean war, where he made studies for some of his most notable pictures.

64. Zouaves behind a Redoubt. *Thomas Wigglesworth.*

LEON Y ESCOSURA: b. in the Asturias.

A pupil of Gérôme, and painter of interiors with figures representing scenes of other times.

65. Reception of the Ambassador. *Thos. Wigglesworth.*

EUGENE BENSON.

66. A Bargain at Cairo.

T. G. Appleton.

PIÈRE-JEAN CLAYS: b. Bruges, 1819.

Studied at Paris under Gudin. Settled at Brussels, where in 1851 he received a gold medal.

67. L'Escout à Flessingue.

F. L. Ames.

ALBERTO PASINI: b. Busseto.

Pupil of Ciceri. Honorary professor of the academies of Parma and Turin.

68. Mosque.

F. L. Ames.

GUSTAVE BRION: b. at Rothau, France, 1824; d. 1877.

Chevalier of the Legion of Honor. Pupil of Guérin at Strasburg.

69. Coming out of Church.

Q. A. Shaw.

MRS. SOPHIA TOWNE DARRAH, Manchester.

70. Glass Head.

Gift of R. K. Darrah.

J. BASTIEN LEPAGE.

71. Jeanne d'Arc. (Painted at Ramvillers, 1879.)

Erwin Davis, New York.

GEORGE INNESS: b. Newburg, N. Y., 1825.

72. Landscape, Rising Storm. Gift of Geo. Higginson.

OTTO GRUNDMANN.

73. Portrait of Rev. R. C. Waterston.

The English High School Association.

J. M. STONE: b. Dana, Mass., 1841.

Education at Munich. Studio in Boston.

74. The Last Hitching Post.

The Artist.

ELIHU VEDDER. (See No. 92.)

75. The Conjurer's Daughter.

Miss A. A. Draper.

FRANK W. ROGERS: b. Cambridge, 1854.

Painter of animals.

79. Pointer.

Thomas Wigglesworth.

W. J. PHELPS, Lowell, Mass.

80. Tillers of the Soil.

The Artist.

GEORGE H. BOUGHTON: b. in England, 1834.

Went to Albany, N. Y., 1837, where he opened a studio in 1850. In 1861 removed to London, where he has since resided.

81. Fading Light.

Thos. G. Appleton.

F. B. DEBLOIS, Boston.

84. After the Storm.

The Artist.

For sale.

T. H. HOTCHKISS.

85. Monte Mario.

Thos. G. Appleton.

MRS. ELLEN STURGIS DIXEY, Boston.

86. Arab Pilgrimage.

Mrs. C. Tappan.

J. ROLLINS TILTON, Rome.

87. Tivoli and the Campagna.

The Artist.

For sale.

88. Lake Avernus.

Lucien Newhall.

S. SALISBURY TUCKERMAN.

89. U. S. Frigate "Constitution."

The Artist.

For sale.

F. A. BRIDGMAN: b. America.

Pupil of Gérôme.

90. In the Café, Cairo.

S. H. Pearce.

FRANK HILL SMITH, Boston.

Pupil of Bonnat and Japy.

91. Morgendämmerung.

The Artist.

For sale.

ELIHU VEDDER: b. New York, 1836.

Studied for a short time in his native city, and later became a pupil of T. H. Matteson, of Sherbourne, N. Y. After some years spent in Italy, he opened a studio in New York, but is at present a resident of Rome.

92. The Fisherman and Afrite.

Martin Brimmer.

93. Landscape.

Bequest of Chas. Sumner.

ERNEST LONGFELLOW, Cambridge.

- Pupil of Hébert, Bonnat, Couture.

94. Misty Morning near Cambridge.

The Artist.

For sale.

GEORGE S. WASSON, Boston: b. Groveland, Mass.

Pupil of J. Foxcroft Cole, and Funk, Stuttgart.

95. On the North Shore.

Mrs. Chas. Dabney.

J. FOXCROFT COLE, Boston: b. Jay, Me.

Pupil of Lambinet and Ch. Jacque. Studio in Boston.

96. Landscape, with cattle. *The Artist.*

For sale.

E. VEDDER. (See No. 92.)

97. The Questioner of the Sphinx. *Martin Brimmer.*

OTTO GRUNDMANN, Boston: b. Dresden, 1848.

98. A Veteran. *The Artist.*

EDWIN WHITE: b. 1817; d. 1877.

Studied in Düsseldorf, Paris, and Rome. His works are chiefly historical.

99. Interior of the Bargello, Florence.
Gift of Mrs. White.

W. ALLAN GAY: born Hingham, Mass., 1821.

Pupil of Weir, at West Point and Troyon, and resides in Boston.

100. Fusihama. *T. G. Appleton.*

RICHARD MORRELL STAIGG: b. in England 1817; came to Boston 1841; died 1881.

Achieved great success in miniature painting.

101. The Little Gate-Keepers. *Mrs. Richard Warren.*

JOZEF CHELMONSKI. Studio at Paris.

102. A Russian Village at Night. *Mrs. W. A. Tappan.*

GUSTAVE DORÉ: b. at Strasburg, 1832; settled in Paris.

103. Summer. Gift of Richard Baker.

ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

200. Washington. The "Athenæum" Head.

Painted from life in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum*.

"A letter of Stuart's which appeared in the *New York Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned

to the spectator, is the third portrait mentioned above; of it some fifty copies by Stuart's hands have been traced.

The second is now in London. Of the first, painted in 1795, and subsequently rubbed out, in which the *right* side of the face was shown, only three or perhaps four copies are known to exist. The most important of them, the "Gibbs" Washington, is catalogued below.

201. Martha Washington.

Painted at the same time as the above.

202. Washington at Dorchester Heights.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

203. The "Gibbs" Washington.

Its owner thus writes : —

"The 'Gibbs' Washington represents the first sitting of Washington to Stuart, in September, 1795, showing the *right* side of Washington's face. Stuart rubbed out the principal picture at this sitting, but informed his friend, Col. George Gibbs, to whom he sold the present picture, that it was on the easel at the same time, and was touched from life. The individuality and careful handling of the 'Gibbs' Washington confirm this tradition. The Vaughan picture, and two others, — one in this country and one in England, — show also the *right* side of Washington's face. The 'Gibbs' Washington is characterized by dignity, as well as benignity of expression. The mouth is less constrained than in the pictures from the later sittings. The picture has remained in the same family connection since it left the hands of Stuart. It was sold by Col. George Gibbs to his sister, Mrs. William Ellery Channing, by whom it was given to her son, the present owner, Dr. William F. Channing, of Providence, R. I."

204. General Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

205. Hon. Josiah Quincy, Mayor of Boston, 1823-1829; b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

Museum of Fine Arts, Boston.

206. Counsellor Dunn. An Irish gentleman who came to this country to study the Indian languages.

Martin Brimmer.

207. Bishop Cheverus.

Mrs. Horatio Greenough.

208. Mrs. N. Coffin.

Nathan Appleton.

JOHN NEAGLE: b. 1799; d. 1865.

A portrait painter comparatively self-taught. Began the practice of the higher branches of his profession in 1818 in Philadelphia, settling in Lexington, Ky., and finally in New Orleans. He was a son-in-law of the artist Sully, from whom, in early life, he received much encouragement and help.

209. Portrait of Gilbert Stuart.

Athenæum.

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

210. Portrait of Col. Josiah Quincy. 1769.

The Misses Quincy.

211. Portrait of John Hancock. *From Fanueil Hall.*
 212. Portrait of Samuel Adams. *From Fanueil Hall.*
 213. Portrait of John Greene. *Mrs. L. Terry.*
 214. Portrait of Thomas Cary. *Thos. G. Cary.*

CHESTER HARDING: b. Conway, Mass., 1792; d. 1866.

Began life as a pedler in Western New York; painted signs for some time, and finally, although entirely self-taught, turned his attention to portrait painting, in which branch of the art he became popular and fashionable. He lived in St. Louis, Philadelphia, and Boston, and went to London at the height of his fame.

215. Portrait of Miss Hannah Adams. *Athenæum.*

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

216. John Adams. *Athenæum.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

217. Judge Edmund Quincy.

UNKNOWN.

218. Portrait of Irving. *Athenæum.*

JOSEPH AMES: b. New Hampshire, 1816; d. 1872.

Studied in Rome; opened a studio in Boston, but afterwards settled in New York, where he died.

219. Portrait of Daniel Webster. *Mrs. Moulton.*
For sale.

J. B. GREUZE.

220. Portrait of Franklin. *Athenæum.*

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy.

Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome. Now resides in New York.

221. Portrait of John Quincy Adams. *From Faneuil Hall.*

STUART NEWTON. (See No. 216.)

222. Portrait of Samuel Appleton. *T. G. Appleton.*

F. WALKER.

223. Portrait of Washington Allston. Painted in London about 1807. Bequest to the Museum from John E. Allston.

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

224. Elijah fed by the Ravens. Museum of Fine Arts.
Gift of Mrs. and Miss Hooper.

225. Isaac of York. *Athenæum.*
Ivanhoe.

226. Sketch of a Polish Jew. *Athenæum.*
 227. Moonlight. *Wm. Sturgis Bigelow.*
 228. Landscape.

Gift of Wm. H. Sumner to the *Athenæum.*

Painted when at college.

230. The Flight of Florimel. *Mrs. Baldwin*
 Faery Queen.
 231. Rosalie. *Nathan Appleton.*

Oh! pour upon my soul again
 That sad unearthly strain,
 That seems from other worlds to plain.

— *W. A.*

233. Rising of a Thunder-Storm at Sea; pilot boat going
 off to a ship. Museum of Fine Arts. Purchased.

234. Portrait of Benjamin West, P. R. A. *Athenæum*

The head painted in London, 1814; drapery and back-
 ground added in 1837, Cambridge.

235. Portrait of John Harris. Museum.

Gift of Miss Harris.

FREDERICK P. VINTON.

240. Portrait of William Warren.

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut, after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four

large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

242, 243. Portraits of Mr. and Mrs. Stephen Minot.

Gift of Miss Minot.

J. S. COPLEY. (See 210.)

245. Washington. From the "Copley Miniature."

It is alleged by the owner that this portrait was enlarged by Copley himself from a miniature which he had painted of Washington, in the uniform of a major in the British service, when he came to Boston, after Braddock's defeat, to announce to Governor Shirley the death of his son. The original miniature is owned by Mr. W. H. Huntington of New York.

Lent by *Mr. Thomas Inglis.*

G. STUART NEWTON. (See 216.)

246. Portrait of Fisher Ames, after Stuart. *Athenæum.*

THOMAS SULLY.

247. Portrait of Mrs. Royal Tyler. *W. R. Tyler.*

TITIAN (Tiziano Vecellio da Cadore): b. at the Castle or Cadore, in the Friuli, 1477; d. 1576.

A pupil with Giorgione of Gentile and Giovanni Bellini at Venice. His works are very numerous, and are scattered throughout Europe, in all the royal collections and the most celebrated private galleries. He is considered the greatest master of coloring whom the world has produced, but did not attain the same eminence in design. As a portrait painter he was incomparable, and his portraits are very numerous. His principal works are at Venice and Madrid.

250. Marriage of St. Catherine.

This picture was formerly in the Barbarigo collection of Venice. About the year 1820, it passed into a collateral branch of that family. It will be remembered that in 1850, from the remains of this collection, the Emperor of Russia laid the foundation of the gallery now known as the Hermitage, St. Petersburg. The picture has always been considered genuine, and entered in the printed insurance lists and inventories as an unquestionably authentic Titian. The majority of the pictures of Titian in the Barbarigo collection were obtained from his son Pomponio Vecellio, who sold all the effects left by his father to the doge Mario Barbarigo.

T. C. Felton.

TINTORETTO (Giacomo Robusti): b. at Venice, 1512; d. there 1594.

A pupil of Titian, and painter of a very large number of paintings, many of them of extraordinary size. He painted in both oil and fresco, and mostly figure pieces, although he excelled also in landscape and portraiture.

251. The Adoration of the Magi.

This painting also from the Barbarigo collection; its size was especially adapted to the position which it occupied in the Casa Barbarigo, where it hung without a frame. It is very similar to a picture of the same subject in the lower hall of the Scuola San Rocco, Venice. The kneeling figure is exactly similar, the Virgin and Child bear strong resemblance, and the prominent introduction of two doves, peculiar to Tintoretto, is the same in both.

T. C. Felton.

BONIFACIO VENEZIANO: a painter who flourished in the finest era of Venetian art; b. at Venice, about 1491; d. 1553.

A pupil of Palma Vecchio, and a student of the works of Titian, whose coloring he closely approached in excellence. Many large works by him exist in the churches and public buildings of Venice.

252. Adoration of the Magi.

Formerly in the Schönbrunn gallery of Vienna, brought by one of the Counts of Schönbrunn to Vienna about 1840. Very similar to several in the Venetian Academy, and always considered very characteristic of Bonifacio.

T. C. Felton.

VENETIAN SCHOOL.

253. The Virgin and St. Francis. *T. G. Appleton.*

PARIS BORDONE.

254. Virgin and Child with St. Francis. *T. C. Felton.*

TINTORETTO.

255. Deposition from the Cross. *T. G. Appleton.*

SCHOOL OF PERUGINO.

256. Head of St. Sebastian. *T. C. Felton.*

NICHOLAUS DA VOLTRI. On wood.

257. Madonna and Child, Donor in Adoration.

Sint gives the date of birth of this artist as 1417, and states that he was the only eminent artist that Genoa produced. (Voltri is a small town close to Genoa.) According to a note of the late Federico Querci della Rovere, of Venice, the proper dates are 1491-1530. According to the same note, the present picture is mentioned as an almost if not quite unique specimen of this artist.

T. C. Felton

ANNIBALE CARACCI: b. Bologna, 1560; d. 1609.

His cousin, Ludovico Caracci, who was five years his senior, was his only master. In 1580 he remained at Parma three years, studying the works of Correggio. In 1589 the three Caracci opened their academy at Bologna. In 1600 he was invited to Rome by Cardinal Farnese, to decorate the ceiling of the Farnese Palace,—his most extensive work.

258. The Holy Family.

Lent by Mr. George Walker, of Springfield, Mass.

Ascribed to TINTORETTO. (See No. 251.)

259. Head of a Man. Bequest of Stephen H. Perkins.

TUSCAN SCHOOL.

260. Head of an old Man. *Martin Brimmer.*

POLIDORO DA CARAVAGGIO, Attributed to.

261. The Three Graces. From Raphael's fresco in the Farnesina, Rome. In the original, the figures are undraped.

GRIMANI. Hubert Jakobsz: b. Delft, 1599; d. 1629. Assumed in Venice the name of his patron Doge, Grimani.

262. Head of a Girl. *Athencæum.*

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

263. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Q. A. Shaw.*

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian state.

264. The Scourging of Christ. *Q. A. Shaw.*

ORIZONTI. (So called.) Johannes F. van Bloemen.

265 and 266. Landscape. *Frank W. Loring.*

VENETIAN SCHOOL.

267. A Head. *T. C. Felton.*

CARLO MARATTI. (See No. 431.)

268, 269. Decorative Panels, the Figures by Maratti,
festoons of Fruit and Flowers by Mario dei
Fiori. From Palazzo Rospigliosi.

F. W. Loring.

270. Holy Family. *Martin Brimmer.*

PARMEGIANO (Francesco Mazzuoli): b. Parma, 1503; d. 1540.

271. Head of a Woman. *F. W. Loring.*

EARLY ITALIAN SCHOOL (on panel, in tempora).

272. St. Veronica displaying the likeness of Christ on the
handkerchief.

Gift of Nathan Appleton.

J. C. PFORR.(?) School of Wouverman.

273. Horsemen before a Castle. *T. G. Appleton.*

LUCA GIORDANO, Naples: b. 1632; d. 1705.

274. The Eucharist. Gift of Mrs. Thies.

WATER-COLOR ROOM.

OILS.

LUCA GIORDANO (?).

300. Charity.

Frank Hill Smith.

HANS HOLBEIN: b. Augsburg, 1498 ; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

301. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute

accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

FRA BARTOLOMÉO (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

302. Saints in Adoration, part of a predella.

Mrs. Jackson.

RICHARD PARKES BONINGTON: b. 1801; d. 1828. England.

303. Scene from Gil Blas.

T. G. Appleton.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

304. Chapeau Blanc. *Athenæum.* Dowse Collection.

LUCAS CRANACH: b. Cranach, 1472.

305. Deposition from the Cross. Sumner bequest.

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600-1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

306. Bacchus with Attendant Fawn and Satyr. *M. F. A.*

AFTER HANS HOLBEIN (?).

307. Portrait. - Sumner bequest.

J. B. S. CHARDIN: b. Paris, 1701.

308. Still Life. Gift of Mrs. Peter C. Brooks.

L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

309. (A Study.) Hector drawn at the Chariot of Achilles.
Gift of Mrs. E. D. Cheney.

GERARD DOUW: b. Leyden, 1613; d. Leyden, 1675. (Attributed to.)

One of the most celebrated of the Dutch *genre* painters. He attained wonderful mastery of execution, and his works are remarkable for high finish and lightness of handling.

310. The Lace-Maker. Sumner Bequest.

DAVID VINCKENBOOMS: b. at Mechlin, 1578; d. Amsterdam, 1629.

He painted landscapes of a small size in the style of Savery and Brengel. He occasionally painted historical subjects, in which the landscape serves as the background.

311. A Fight with Death. Sumner Bequest.

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

312. Dutch Boors. C. W. Galloupe.

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

313. The Broken Pitcher.

C. W. Galloupe.

The paintings grouped together, Nos. 314 to 323, were owned by Prince Demidoff, and purchased at the sale at the palace of San Donato in 1880, by Mr. Stanton Blake.

The descriptions here given are translations from the official catalogue. The figures enclosed in brackets indicate the numbers at the sale.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

314. The Interior of a Butcher's Shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, Catalogue raisonné, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

WILLEM KALF: b. 1630; d. 1693.

315. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which

are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

316. *The Usurer.* [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

317. *The Jealous Husband.* [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "*The Listener*," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: height, 0 m. 70 cent.; width, 0 m. 50 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

318. Soap-bubbles. [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy sitting upon the window-seat holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl inside holds a shell with the soap-suds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

319. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

320. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

JACOB VAN RUYSDAEL (1625-1681) and PHILIP WOUWERMAN (1620-1668).

321. The Ruined Cottage. [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

AELBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

322. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

323. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

For sale.

JOHN VAN HUGTENBURGH; b. Haarlem, 1646; d. 1733.

Pupil of Van der Meulen.

324. Cavalry Skirmish.

Nathan Appleton

AGNOLO DI DONNINO.

326. Virgin and Child.

Martin Brimmer.

ADRIAN VAN DER VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672.

Dutch school. A pupil of Wynants. He was much occupied in inserting figures in the pictures of landscape painters of his school.

327. Sea Piece.

Presented by Stephen H. Perkins.

EGBERT VAN DER POEL.

Dutch school.

328. Ruined Cottage.

Nathan Appleton.

ALBERT DURER (attributed to).

329. St. John in Prison.

Joseph Burnett.

ALBERT CUYP: b. at Dordrecht, 1605.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

330. Cuyp's Daughter. Sumner bequest.

NICCOLO CANZONI.

331. Dante and Virgil meeting Homer. *Chas. C. Perkins.*

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

332. Copy of Madonna di San Sisto.
Bequest of S. H. Perkins.

SPANISH SCHOOL.

333. St. Francis. *Thos. Robinson.*

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

338. Portrait of Benj. West. Bequest of S. H. Perkins.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He exhibited altogether two hundred and forty-five works at the Royal Academy.

339. The Banished Lord. Bequest of S. H. Perkins.

340. Portrait of Miss Louisa Pyne.

Presented by Thos. G. Appleton.

JONES, GEORGE, R. A. (?)

341. Naval Battle.

Thomas G. Appleton.

JOHN CONSTABLE: b. England, 1776; R. A., 1829; d. 1837.

“His landscapes are conspicuous for their simplicity of subject, and he was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes.”

342. His Native Village.

Thos. G. Appleton.

343. Landscape.

Martin Brimmer.

(Attributed to Constable.)

344. — on the —.

Bequest of Mrs. B. D. Greene.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. “The Beauties of the Court of Charles II.,” at Hampton Court Palace, are among the best preserved of his works.

345. Portrait of Sir Charles Hobby.

Athenæum.

WILLIAM ETTY, English School: b. 1789; d. 1849.

Pupil of Sir Thomas Lawrence.

346. Woman Reclining.

John H. Sturgis.

SOLOMON RUYSDAEL.

347. The Ford.

The Heirs of Mrs. B. D. Greene.

GEORGE MORLAND.

348. Interior of a Stable.

T. G. Appleton.

WATER COLORS.

JOHN W. BUNNEY.

350. Choir and Apse of San Vitale, Ravenna, 1874.
Bequest of Stephen H. Perkins.

ARMAND THÉOPHILE CASSAGNE.

351. Le Dormoir du Nid de l'Aigle.
Gift of Mrs. Caroline Tappan.
352. Le Charlemagne et le Rolland.
Gift of Mrs. Caroline Tappan.

J. ROLLIN TILTON, Rome: b. Boston.

353. Olevano.
354. Convent of the Lido, Venice. Early Morning.
355. Capuchin Convent at Perugia.
356. Bazaar, Cairo.
357. Tower della Cattiva, Alhambra.

CHARLES GABRIEL GLEYRE. Swiss, 1807-1874.

358. Portrait of a Rumeliot Captain of Palacars.
Edward J. Lowell.

EDWARD C. CABOT, Boston.

360. Beacon Street.

MISS SARAH FORBES, Milton.

361. Tupelo Swamp, Naushon, Mass. *The Artist.*

FREDERICK CROWNINSHIELD, Boston.

Pupil of Cabanel and Couture.

362. Study from Nature. *The Artist.*

S. P. R. TRISCOTT: b. in England; studio in Boston.

363. Rocks at Gloucester, Mass.

L. MONER. Spanish School.

364. { Moors Smoking.
 { The Bibliophiles.
 { The Wine Gate, Alhambra.
 { The Window of Boabdil. *Miss S. Loring.*

WASHINGTON ALLSTON. (See No. 224.)

365. Storm at Sea, 1818.

The Ship "Galen," on which the artist returned from Europe. Drawn on shipboard after the storm.

Mr. S. Franklin Dexter.

366. Polyphemus groping for the Companions of Ulysses.

Drawn on shipboard.

Mrs. Baldwin.

PASTELS, DRAWINGS, ETC.

WASHINGTON ALLSTON. (See No. 224.)

367. } Tracings from the original picture of Jacob's
 368. } Dream; at Petworth Castle.
 369. Uriel in the Sun. Tracing from the picture at
 Strafford House.
 370. Una. Tracing from the outline of the painting
 owned by Mrs. Hatch, Medford.

MORITZ RETZSCH.

372. The Rest in Egypt. Gift of John A. Higginson.

CHATILLON. After David.

373. Napoleon. *Dr. Algernon Coolidge.*

FRANÇOIS LOUIS FRANÇAIS.

374. Landscape. (India ink.) Gift of E. D. Boit.

G. STUART NEWTON. (See Nos. 216, 341.)

Sketches made when a pupil of the Royal Academy,
1817.

375. Samuel Rogers.

376. H. Fuseli.

JAPANESE.

378. Drawing of a Crow in India ink.

SECOND PRINT ROOM.

The drawings and studies numbered as follows are hung above the cases of the Second Print Room.

PAUL DELAROCHE.

550. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. (See No. 224.)

Sketches, unfinished oils, etc.

551. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

552. Dido and Anna. Study for 568.

553. Landscape.

554. Titania's Court. An outline.

555. Ship at Sea. Sketch in chalk.

556. Same. Small size, study in oil.

557. Christ healing the Sick. First Study.

558. Death of King John.

559. Head of a Woman in profile.

560. Study for Belshazzar's Feast.

561. "A Troubadour."? Girl in male costume.

562. Lover playing on a Guitar.

563. A Sibyl.

- 564. Copy of Rubens's Cupid playing with the helmet of Mars.
- 565. A Sibyl. Outline in chalk. Life size.
- 566. Heliodorus driven from the Temple. Sketch in chalk.
- 567. Study for a Portrait of Loammi Baldwin.

Mrs. Baldwin.

- 568. Dido and Anna. Outline in umber and chalk. Life size.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

THE GRAY COLLECTION OF ENGRAVINGS.

Cases I to XXI.

REMBRANDT VAN RYN: b. near Leyden, 1606; d. at Amsterdam, 1669.

Eighty prints belonging to the *Gray Collection*. Cases 1 to 9

Case I.

- 1. The Blind Fiddler led by his Dog. 2d state. B. 138
- 2. Christ driving the Money-Changers from the Temple. Between 1st and 2d state. B. 69
- 3. Rembrandt, bust in an oval. 3d state. B. 23
- 4. Virgin and Child in Clouds. Early impression. B. 61
- 5. The Triumph of Mordecai. Fine impression, full of burr. B. 40
- 6. A Beggar Couple by a Mound. Between 3d and 4th states. B. 165
- 7. Rest n Egypt. Delicate impression. B. 58
- 8. Descent from the Cross: a night piece. B. 83
- 9. Descent from the Cross: a sketch. B. 82
- 10. Ecce Homo. 1st state of the finished plate. B. 77

Case II.

- 11. Christ and the Samaritan Woman. 1st state. B. 71
- 12. The Presentation in the Temple. Early impression. B. 51

13.	The Good Samaritan.	B. 90
14.	Christ disputing with the Doctors.	B. 64
15.	Abraham sending away Hagar.	B. 30
16.	The Tribute Money. 3d state.	B. 68
17.	Abraham entertaining the Three Angels.	B. 29
18.	Abraham's Sacrifice.	B. 35
19.	The Return of the Prodigal Son.	B. 19
20.	The Deposition from the Cross. 2d state.	B. 81

Case III.

21.	A Man playing Cards.	B. 136
22.	The Same, retouched.	
23.	Christ Preaching, called "Le petit La Tombe." 2d state.	B. 67
24.	Coppenol. The Large Portrait. Superb impression; very rich.	B. 283
25.	A Beggar Family before the Door of a House.	B. 176
26.	The Persian.	B. 152
27.	The Nail Cutter, or Bathsheba.	B. 127

Case IV.

28.	Portrait of an old woman sitting with her hands crossed before her, looking to the right.	B. 343
29.	Portrait of an old woman sitting with her hand on her breast. 2d state.	B. 348
30.	The Crucifixion: an oval plate.	B. 79
31.	Jacob lamenting the Death of Joseph.	B. 38
32.	The Flight into Egypt: a night piece. 2d state.	B. 53
33.	The Star of the Three Kings: a night piece.	B. 113
34.	St. Jerome in his Chamber: a night piece. 2d state.	B. 105
35.	The Scholar meditating by his Lamp. 3d state.	B. 148
36.	Death of the Virgin.	B. 99

37. Our Lord Crucified between the two Thieves.

“The Three Crosses.” 3d state.

B. 78

“The moment represented is the conclusion of the three hours’ agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master.”

38. St. Jerome kneeling.

B. 102

39. St. Jerome sitting by a Tree.

B. 100

40. A Jew with a High Cap.

B. 133

41. A Pole with Cane and Sword. 2d state.

B. 141

Case VI.

42. Oriental Head, — called the portrait of Cats. B. 286

43. Jan Lutma. 2d state.

B. 276

44. The same, with more work. 2d state.

B. 276

45. Renier Ansloo

B. 271

46. Clement de Jonghe. 1st state.

B. 272

47. Cornelius Silvius.

B. 280

48. Man with a Square Beard and Split Fur Cap.

B. 265

49. Old Man with a Large Beard and Fur Cap.

B. 262

50. Christ healing the Sick. Called the Hundred-Guilder Piece. 1st state. B. 74

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the back ground over the Saviour's head.

51. The same. 2d state. B. 74

With additional work by Rembrandt before the re-touch of Capt. Baillie. The additional shading of the background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins; but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

Cases V. and VII.

52. A Man under a Trellis. B. 257
 53. A Young Couple walking, surprised by Death. B. 109
 54. A Young Man musing. B. 268
 55. A Woman sitting before a Stove. 4th state. B. 197
 56. Uytenbogaert "The Gold-Weigher." 2d state. B. 281
 57. "The Burgomaster Six." B. 285, between 1st and 2d states.

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr. J. P. Six, of Amsterdam. As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction,

but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

58.	Head of Rembrandt, with Frizzled Hair.	B. 8
59.	Bust of Rembrandt, with Fur Cap and Robe.	B. 14
60.	Old Man with Bald Head. 2d state.	B. 324
61.	Old Man with Large Beard and Fur Cap.	B. 312
62.	Doctor Faustus.	B. 270
63.	Woman preparing to Dress after Bathing. 2d state.	B. 199
64.	Young Haaring. 4th state.	B. 275

CASE VIII.

65.	Landscape, with a Mill, a Sail seen above a Cottage.	B. 226
66.	Rembrandt's Mill.	B. 233
67.	"The Three Trees,"—landscape.	B. 212
68.	St. Catherine, frequently called "The Little Jewish Bride."	B. 342
69.	Abraham caressing Isaac.	B. 33
70.	Head of an Old Woman, called "Head of Rembrandt's Mother." 2d state.	B. 351
71.	Return from Egypt.	B. 60
72.	Landscape, with a Sportsman. 1st state.	B. 211
73.	A Village by the High Road,— "Les Trois Chaumieres." 1st state.	B. 217
74.	Landscape, with a Draughtsman.	B. 219
75.	The Negress.	B. 205

Case IX.

76.	The Annunciation. 3d state.	B. 44
77.	The Stoning of St. Stephen.	B. 97
78.	The Pancake Woman.	B. 124
79.	Landscape, with a Cow Drinking.	B. 237
80.	Rembrandt and his Wife	B. 19

Cases X. to XIX.

Nos. 81 to 151. Seventy-one plates of the *Liber Studiorum*,
by J. M. W. Turner. Etching and mezzotint.
Gray Collection.

Cases XX., XXI.

Etchings by Francis Seymour Haden. *Gray Collection.*

Cases XXII., XXIII., XXIV.

Engravings on wood by American artists. *Museum.*

Case XXV.

Calais Pier. Etched by F. Seymour Haden, after Turner.
Gray Collection.

Cases XXVI., XXVII., XXVIII.

Etchings by American etchers. *Museum.*

Cases XXX to XXXIX.

Photographs taken by Adolphe Braun, from drawings by the
old masters. *Boston Athenæum.*

FIRST PRINT ROOM.

The Engravings hung in frames upon the walls of the FIRST PRINT ROOM were bequeathed by Mr. CHARLES SUMNER.

CASES 41 TO 67.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

IN THE HALL.

PAINTINGS AND DRAWINGS.

WASHINGTON ALLSTON.

401. Belshazzar's Feast.

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline, and of the new figure he had repainted, but not finished, only the right hand."

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portait painter in Philadelphia.

In 1776 he went to Rome, and remained in Italy three years, at the end of which time he settled in England.

He was almost exclusively employed by George III. for

thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

402. King Lear. *Athenæum.*

JOHN SINGLETON COPLEY. See No. 210.

403. Portrait of Thos. Cary. *Thos. G. Cary.*

J. B. BLACKBURN.

404. Portrait of Col. Jonathan Warner, of Portsmouth, N. H.

L. B. Casseaux.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

405. Judith. (A copy.) *Athenæum.*

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

406. Eberhart, Count of Würtemberg, mourning over the body of his son. *Athenæum.*

J. SINGLETON COPLEY. See No. 210.

407. Portrait of Patrick Tracy. *P. T. Jackson.*

408. Portrait of Col. Sparhawk. *Samuel B. Rindge.*

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

409. Roman Picture Gallery. *Athenæum.*

410. Interior of St. Peter's. *Athenæum.*

RUYSDAEL.

411. Copy of a Landscape by, and figures by Berghem.
Athenæum.

CHARLES LE BRUN. (See No. 430.)

413. Alexander and Diogenes. *J. G. Farwell.*
For Sale.

ROBERT HINCKLEY.

414. Le Modèle et la Bonne. *The Artist.*

FRANK DUVERNECK: b. in America.

Studied in Munich. A pupil of Diaz, and considered one of his best followers.

415. A Circassian. Gift of Miss A. Hooper.

WM. E. MARSHALL.

416. Portrait of Abraham Lincoln. *The Artist.*

JOHN TRUMBULL. (See 242.)

417. The Sortie from Gibraltar, Nov. 27, 1781.
Athenæum.
Engraved by Sharp.

WM. M. CHASE, New York: b. in Indiana, 1849.

419. Portrait of President Hayes.
Painted for Memorial Hall, Cambridge.

DAVID NEAL: b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil of the Chevalier Aimuller and of Piloty. In 1876 he was awarded the great medal of the Royal Bavarian Academy of Fine Arts, for his "First Meeting of Mary Stuart and Rizzio." This medal is the highest gift of the Academy, and Mr. Neal the first American upon whom it has been bestowed.

420. Interior of Westminster Abbey.
Mrs. Francis Cutting.

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

423, 424. L'Aller et le Retour du Marché.

Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

425. Flower Piece.

Athenæum.

AFTER RAPHAEL.

427. Madonna della Seggiola.

Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

429. The Ferry.

Presented by the heirs of the late J. A. Blanchard.

CHARLES LE BRUN: b. Paris, 1619; d. 1690.

A *protégé* of Chancellor Seguier, who assisted in his education and sent him to Rome with Poussin in 1642, where he remained four years, and then returning to Paris he painted a very large number of works. He took an active part in the formation of the Royal Academy of Painting and Sculpture in 1648, and occupied all the posts of honor in this celebrated institution. In 1660 he was appointed by Colbert to be director of

the Gobelin Tapestry Works, and furnished the designs which were there executed. He was made court painter to Louis XIV. in 1662, in consequence of his success in painting subjects drawn from the life of Alexander, which were executed in tapestry. In 1666 he profited by his great favor with Louis XIV. to obtain the establishment of a French school at Rome. He executed an enormous number of decorative paintings, many of them on the largest scale.

430. Alexander and Thalestris. *J. G. Farwell.*
For sale.

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

431. Christ and the Woman of Samaria. *Athenæum.*

BOTTICELLI.

432. Copy of. *Miss Draper.*

THE DOWSE COLLECTION OF WATER-COLORS.

- 440 to 491. Painted for "*The British Gallery of Pictures.*"
Copies of the Old Masters then owned in England. Bequeathed to the Athenæum by the late Thomas Dowse.

CRAIG. (?)

440. Village Festival. *After Wouvermans.*

P. VIOLET and PELTRO. WILLIAM TOMKINS.

441. Diana and Acteon. *After Titian.*

CRAIG.

442. The Happy Shepherds. *After Berghem.*

443. Landscape. *After Claude.*

P. VIOLET.

444. Rachel secreting the Household Gods of Laban.
After P. da Cortona.

CRAIG.

445. The Flight into Egypt. *After A. Caracci.*

P. W. TOMKINS.

446. Madonna and Child. After Raphael.

W. W. HODGSON.

447. Christ calling Peter and Andrew.
After Domenichino.

UNKNOWN.

448. The Story of Calisto. After Poussin.

SATCHWELL.

449. A Female Head. After Giotto.

CRAIG.

450. Landscape, with Figures. Mid-day.
After Claude Lorraine.

451. Landscape, Figures and Cattle.
After Paul Potter.

W. WESTALL.

452. Fête on the Water at Dort. Landing of Prince
Maurice. After Cuyp.

P. W. TOMKINS and HODGSON.

453. Lot and his Daughters. After Guido.

CRAIG.

454. A Windmill. After Rembrandt.

P. W. TOMKINS.

455. Madonna of the Veil; Madonna, Child, and St.
John. After Raphael.

W. W. HODGSON.

456. Marriage of St. Catharine. After Parmigiano.

EVANS.

457. Portrait of Berghem. After Rembrandt.

T. W. STRUTT.

458. The Smokers. After D. Teniers, Jr.

W. W. HODGSON.

459. Portrait of Gaston de Foix. After Giorgione.

T. W. STRUTT.

460. Interior of a Cottage. After A. Ostade.

T. UWINS.

461. St. Amand receiving St. Babo into his Abbey.
After Rubens.

EUSEBI.

462. The Incredulity of Thomas. After Vanderwerf.

T. UWINS.

463. The Woman taken in Adultery. After Rubens.

CRAIG.

464. Portrait of Himself, with a violin. After G. Dow.

P. VIOLET.

465. Samuel and his Mother. After Rembrandt.

P. W. TOMKINS.

466. Madonna and Child. After Correggio.

467. Girl with a Horn-Book. After Schidone.

468. Madonna, Infant Christ, and St. John.

After A. del Sarto.

469. David with the Head of Goliath. After Guercino.

P. W. TOMKINS and ANSEL.

470. Allegory of Human Life. After Titian.

P. W. TOMKINS and W. W. HODGSON.

471. Danæ. After Titian.

P. W. TOMKINS and ANSEL.

472. Holy Family. After Paris Bordone.

W. W. HODGSON.

473. The Nativity. After Ghirlandajo.

474. Holy Family, with St. John. After Raphael.

475. Holy Family. After Raphael.

SATCHWELL.

476. Madonna, Infant Christ, and Saints.

After Cimabue.

W. W. HODGSON.

477. Madonna and Child. After Raphael.

P. W. TOMKINS.

478. Meeting of Mary and Elizabeth.

After S. del Piombo.

479. Jesus led from the Garden of Gethsemane
to the High Priest. After Guercino.

W. W. HODGSON.

480. The Vision of St. Augustine. After Garofolo.

P. VIOLET.

481. Infant Christ sleeping on the Cross. After Guido.

W. W. HODGSON.

482. Christ appearing to St. Peter. After A. Caracci.

SATCHWELL.

483. Heads of Apostles. After Giotto.

P. VIOLET.

484. Christ in the Sepulchre. After Guercino.

P. W. TOMKINS.

485. Holy Family with Elizabeth and St. John.
After A. del Sarto.

CRAIG.

486. Rachel secreting the Household Gods of Laban.
After Murillo.

UNKNOWN.

487. Baptism of Christ. After Domenichino.

CRAIG.

488. Death of Atilius Regulus. After Salvator Rosa.
489. Landscape, with Rainbow. After Rubens.
490. Landscape, with Figures. After Claude.
491. Landscape. After Gaspar Poussin?

Nos. 440 to 491. THE DOWSE COLLECTION OF WATER
COLORS. See above, No. 440.

EMMANUEL LEUTZE: b. in Württemberg.

He came in childhood to America; of the Düsseldorf
School.

492. Storming of Teocalli, Mexico. Amos Binney.

JULES JOYANT.

493. St. Maria della Salute, Venice.

CARLO MARCO. Hungarian.

494. Landscape after a Shower. Mrs. Horatio Greenough.

DR. WILLIAM RIMMER: 1816-1879.

- 500 to 512. Thirteen Drawings.

WILLIAM MORRIS HUNT.

Charcoals, Crayons, etc.

513. Portrait of Milton Sanford.

Gift of Mrs. Geo. W. Long.

- 514 to 527. Fourteen Drawings. Five of these lent by
Miss H. M. Knowlton.

JEAN FRANÇOIS MILLET.

- 528 to 548. Twenty-one Drawings, Water-Colors, etc.
Gift of Martin Brimmer.

SCULPTURE.

AUGUSTUS SAINT-GAUDENS, New York.

Pupil of Jouffroy.

1. Bronze Medallion, Bastien-LePage, Paris, 1880.

Purchased at the Exhibition of 1880.

OLIN L. WARNER, New York: b. Sheffield, Conn.

Pupil of Jouffroy.

2. Bust of Miss Maud Morgan, New York, 1880.

Purchased at the Exhibition of 1880.

DR. WILLIAM RIMMER: b. 1816; d. 1879.

3. The Falling Gladiator.

4. Centaur.

} *Rimmer Estate.*

FRANZ XAVIER DENGLE, of Covington, Ky.: b. 1854; d. 1879.

Educated at Munich, teacher in the school at the Museum.

A group of casts and sketches given to the Museum by his father, F. X. Dengler.

5. Woman with a lady-bird.
6. The Sleeping Beauty.
7. Tristram and Iseult.
8. Caught.
9. Painting, Sculpture, and Architecture; three sketches of statues for the façade of the Museum.
10. Bust of Henry F. Farney.
11. Bust of C. C. Mooar.
12. The Pouting Boy.

BARON HENRI DE TRIQUÈT.

15. Dante and Virgil, half-figures in bronze.

Gift of Mrs. Edward Lee Child.

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

16. Figure of Christ bound to a column.

0 m. 90 cent. high.

NAPOLÉON JACQUES.

17. Bronze Bust of Peter the Great, Emperor of Russia.

0 m. 40 cent. high.

BRONZE MASK OF NAPOLEON.

18. From a cast taken by Dr. F. Antommarchi immediately after death.

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GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphaellesque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Athenæum.

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*

Large BRUSSELS TAPESTRY. Sacrifice in the Temple. Signed F. v. H. (Van der Hecke?)

Ralph B. King, N. Y.

Over the entrance, fine BRUSSELS TAPESTRY, representing a fight for a standard. "*Renconter a Castro.*" Size, 15.9 x 13 ft. *Lent by Mrs. Geo. Hearst.*

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer.

CHINESE HANGING. Appliqué work.

Gift of Moses Kimball.

BLANKETS FROM THE SANDWICH ISLANDS, SAMOAN DRESS, MALAY SKIRTS, ETC.

CASES, NOS. 1 TO 4.

ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum. Nos. 1 and 5 are on the wall, 4, 10, and 11 are hung in the Lawrence Room.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-colored velvet.

9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.

26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored, in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
 27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
 28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
 29. COVERING, of violet silk, embroidered in gold. Italian. 18th century.
 30. COPE, of cut velvet, green on green. Italian. 16th century.
 31. LETTER POUCH, with embroideries of silk and gold. 17th century, etc.
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CASE 5.

AMERICAN EMBROIDERIES. Work of Mrs. O. W. Holmes, Jr., Mrs. Wm. F. Weld, Miss Oakey, Mrs. Damoreau, and the School of Art Needlework, also various old samplers, etc.

CASE 6.

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

GREEK EMBROIDERY in red silk; MOORISH, on white silk.
J. W. Paige.

WOMAN'S GIRDLE, MOORISH, green and gold. Gift of Mrs. Towne.

CASES NOS. 7 TO 12.

A rare and superb collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*

SADDLE CLOTH AND COLLAR. From the sack of the Summer palace. *Mrs. Edward J. Young.*

CHINESE DRESS. Woman of Rank. *Mrs. Edward J. Young.*

CASE 13.**LACES.**

A RICH COLLECTION OF FIFTEEN PIECES, lent by *Mrs. Gardner Brewer.*

OTHERS, the gift of *Mrs. Geo. W. Wales.*

See also *Cases 18, 19, 20, and 21.*

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON.
Mrs. R. C. Greenleaf, Jr.

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

POINT DE VENICE. *Miss Howes.*

CASE 14.

JAPANESE PRINTED COTTONS, of various and fanciful designs, presented by *B. W. Crowninshield.*

CASE 15.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of *E. W. Hooper.*

CASE 16.

FRAGMENT OF TAPESTRY. Gobelin. *Athenæum.*

CARDINAL'S CAMICE, plaited by nuns. *Miss Mary E. Williams.*

PILLOW-CASE of fine needle-work, embroidered in colored silks. Venetian. *Mrs. Cleveland.*

EGYPTIAN SILKS. Patterns presented by *Emil Brugsch*, Commissioner from Egypt at the Centennial Exhibition.

PINA SCARF from Manilla. Great variety of pattern. Gift of *Mrs. John L. Gardner.*

PINA HANDKERCHIEF. Gift of *Mrs. Wales.*

CASE 17.

Seventy-nine little figures illustrating the COSTUMES OF INDIA.
Edward Atkinson.

CASES 18, 19, 20, and 21.

LACES, with others in Case No. 13. A VALUABLE COLLECTION OF FORTY-TWO PIECES, mostly of 16th, 17th, and 18th centuries. Gift of Mrs. Geo. W. Wales.

CASE 22.

TURKISH EMBROIDERY.

OLD TURKISH. *Miss Deacon.*

Gold on blue ground. Modern. *J. W. Paige.*

MODERN ALEPPO SCARF. Cotton and silk. *Athenæum.*

HERZEGOVINA Embroideries. *Dr. Wm. Sturgis Bigelow.*

BULGARIAN (?) LEGGIN. Gift of Mrs. A. Gray.

Other Specimens. Towels and covers.

CASE 23.

BROCADE DRESS, worn by a member of the Faneuil family.
Miss M. A. Jones.

BROCADE DRESS. Italian. 17th century. Gift of A. Castellani.

PERSIAN RUG. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.

SPANISH textiles, brocades, embroideries.

CASE 24.

COSTUMES. Small figures illustrating the costumes of India and Japan.

INDIAN MARKET-PLACE, Calcutta. Gift of C. C. Bancroft.

Six groups of HINA FIGURES (historical figures of the Great Personages of Japan), arranged as in a Japanese house, on the third day of the third month, at the Hina-no-Sekku, The Feast of Dolls.

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, 12 ft. x 2 ft. 8 in., were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Purchased in part by the Museum. part by the Athenæum.

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Mrs. Lowell D. Allen.*

TWO HALL SEATS. Florentine and Venetian. Lent by *Mrs. Lowell D. Allen.*

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple roof in Japan. *C. A. Longfellow.*

WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faiences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sèvres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our nousehold life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Cretan, Etruscan, Grecian, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; French, English, Delft, and Scandinavian pottery; in Case B, Compartments 1 to 10, porcelains, European and Oriental; Case C, Chinese porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, Persian and Rhodian ware and modern Bombay pottery; Case F, Japanese pottery; Case G, American pottery, Chelsea, Mass.; Case H, American pottery, Cincinnati, etc.; Case I, pottery of the American Mound Builders; Case J, Peruvian and Mexican pottery, and from Central America.

CASE A. 1.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faïence*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful,

iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaellino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Ceramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

A. 1.

MAIOLICA.

1. **MAIOLICA PLATE.** Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. **MAIOLICA MARRIAGE PLATE,** with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Aveli de Rovigo. Made at Urbino. Lawrence Collection.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).

A woodcut of one of these bottles is given in Burty's "*Chef d'Œuvre des Arts Industriels*," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. DISH, imitation(?). Bernard Palissy; born 1510, died 1580.
- 14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.

Geo. W. Wales.

- 18, 19. CASTELLI PLATES. *Geo. W. Wales.*

20. PLATE, RUBY LUSTRE. By MAESTRO GIORGIO, 1519-1541. Signed on back. *Geo. W. Wales.*

- 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*

29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*

SIX CASTELLI CUPS. Painted by Grue, 1749.

Geo. W. Wales.

And several pieces lent by *A. B. French* and *Mrs. Wm. M. Hunt.*

Above case, TWO VASES, snake handles, 18 in.

Mrs. Wm. M. Hunt.

ROBBIA WARE. (*Above and by the Side of Case A.*)

30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.

31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

CASE 4A.

TERRA-COTTA.

- BUST OF THE DUCHESSE DE BERRI. By PAJOU, "REGIS SCULPTOR," 1775. Presented by Geo. W. Wales.
- ST. JOHN, a half length, 16th century. *C. C. Perkins.*
- CLODION, 1714. Statuette of a nymph bearing a young satyr. Gift of Nathan Appleton.
- F. X. DENGLE. Tall vase. Two boys swinging from a bough. Gift of A. C. Wheelwright.
- MISS L. B. COMINS. Jar decorated by herself with poppies.
- GEO. W. FENETY. Jar decorated with morning glories.
- PRESSED BRICKS. English or Dutch, date 1611.

-
- SÈVRES VASES. A pair 29 inches in height. Decorated by C. Develly 1817. Handles of elephant heads and other mountings in or-molu. For sale.

A. 2.

- MODERN ITALIAN POTTERY. By Tomaso Castellani, Rome. Cantagalli, Florence. Scagnamiglio, Naples, etc.

A. 3.

- MODERN FRENCH POTTERY. Limoges, Nancy, Barbotine, Modern Palissy. Lent by Jones, McDuffee & Stratton.
- CUP AND SAUCER, by Böttcher, 1707. Gift of the Royal Porcelain Manufactory of Saxony. Meissen.
- ENGLISH POTTERY, nine pieces Doulton ware. Three the gift of Sir Philip Cunliffe Owen, Director of the South Kensington Museum.

FULLAM and other Wares.

DELFT, thirteen pieces. Blue and polychrome. *Geo. W. Wales.*

On a pedestal opposite is a large Vase, with incised figures, by Miss Barlow. Gift of the manufacturer Jas. D. Doulton.

A. 4.

MARIEBURG, RÖSTRAND, AND OLD ROUEN. *G. W. Wales.*

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows:—

Silica	.	.	.	.	.	.	47 per cent.
Alumina	.	.	.	.	.	.	40 "
Water	.	.	.	.	.	.	13 "

▲ block of pure kaoline from South Carolina can be seen in Case B. 10.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740–1745. The works were removed to Sèvres in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro,

near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow, about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. It is lent chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, and Mrs. W. B. Swett. Especially noticeable are, in

B. 1.

THE PORTLAND VASE. Copied in Jasper ware. Gift of the makers, Josiah Wedgwood & Sons.

WEDGWOOD, one piece lent by *Miss Parkman*. Other specimens of Jasper ware by Wedgwood, Turner, Mayer, and Adams. *G. W. Wales*.

BRISTOL, CHELSEA, SALOPIAN, WORCESTER, CROWN DERBY. *Geo. W. Wales*.

CROWN DERBY, several pieces. Lent by *Francis Brooks*.

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.

COPENHAGEN, THE HAGUE, AND ST. PETERSBURG.

Three pieces of AGATE ware, produced by mixing clays of various colors, in imitation of marble or agate. Staffordshire (?). *Mrs. R. C. Greenleaf, Jr.*

B. 2.

SÈVRES AIGUIÈRE. *G. W. Wales*.

SÈVRES CUP AND SAUCER. *Mrs. E. J. Lowell*.

SÈVRES CUP AND SAUCER. Given by Miss H. Stevenson.

TWO CORNUCOPIÆ (French, time of the Empire). *Miss M. G. Loring*.

CHANTILLY, RUE DE BONDY, ETC. *Geo. W. Wales.*

CAPO DI MONTE, BUEN RETIRO. *G. W. Wales.*

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by G. W. Wales.

B. 3.

DRESDEN GROUP, Adam and Eve. Gift of Sypher & Co.

DRESDEN. *G. W. Wales and Mrs. D. H. Spooner.*

DRESDEN CUP AND SAUCER, flowers in high relief. *Mrs. R. C. Greenleaf, Jr.*

BERLIN. *Chas. T. How.*

BERLIN AND VIENNA. *G. W. Wales.*

B. 4.

BLUE NANKIN WARE, lent mostly by *Geo. W. Wales.* The RICE-PORCELAIN TEAPOT on middle shelf, by *Mrs. Burlingame.* It bears the date of the reign of Kien Lung, 1736-1795.

PLATE, of deep blue, representing a hunting scene, dates from Ching-Wha, 1465-1468.

B. 5.

ROSADON VASE, Japanese, rich color, and TWO CRACKLED VASES. *W. Allan Gay.*

PALE BLUE VASE, centre of middle shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

Numerous pieces lent by *Mrs. W. B. Swett, Geo. W. Wales, Mrs. D. M. Spooner, and Mrs. H. P. Sturgis.*

B. 6.

Two jars, OLD MING. *Boston Athenæum.*

MOTTLED BLUE JAR, RED DRAGON ON LIP. This fine specimen was given by Mr. Geo. B. Dorr.

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

ENAMELLED EWER, of unusual form and decoration. *Mrs. Burlingame.*

BROWN BOWL, CRACKLED. *Mrs. Burlingame.*

Other pieces by *Mrs. Burlingame, Mrs. Swett, Mrs. H. P. Sturgis, and G. W. Wales.*

B. 7.

HAWTHORN JAR of remarkably fine color. *G. W. Wales.*

ALTAR CUP, white, very old and rare. *G. W. Wales.*

CELADON POT, three handles, reign of Yuang-tching, 1725-1735. *Mrs. Burlingame.*

GREEN DRAGON BOWLS. *G. W. Wales.*

JAR, CURIOUSLY MOTTLED. Gift of D. O. Clarke.

In the flat compartments in front are —

B. 8.

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

B. 9.

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

SNUFF BOTTLES. Lent by *Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465-1468.

B. 10.

SNUFF BOTTLES. Thirty-one. Lent by *Mrs. Geo. W. Wales.*

Above the case are, —

ROSADON, or bullock's blood. By *Dr. W. S. Bigelow.*

A LARGE VASE, grotesquely mottled in blue and green. Presented by *Mrs. S. D. Warren.*

PAIR VASES. White and red, with medallions in gold outline. Presented.

THE PLATES on the wall above were lent mostly by *Mr. Wales.*

CASE C.

CHINESE PORCELAINS. Seventy-two pieces. Lent by *Geo. W. Wales*.

Especially worthy of notice are, among others, —
CÉLADON FLEURÉ (in centre).

VASE, form of water-bottle, very dark and rich, SANG-DE-BŒUF color.

WHITE OVIFORM JAR, incised.

FIVE-FINGERED ROSADON VASE.

PITCHER, dark peacock-blue.

POT YELLOW.

Tall vase, ring handles, ground TEA-LEAF glaze, seal mark.

BOWL, grains of rice, white ground, blue border (centre of side).

POT, lavender fleuré.

WATER-BOTTLE, robin's egg glaze.

VASE, jet black color, on the neck lizards in relief.

BOTTLE, red bats.

VASE, bottle shape, gold metallic glaze, rich blue decoration, metal mountings top and bottom.

PILGRIM BOTTLE, pale apple-green, Kien Lung mark (above case).

CASE D.

Four blocks from the PAGODA OF NANKIN known as the PORCELAIN TOWER. Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. A BRICK. Plain white glaze. Gift of D. O. Clarke. TWO CAPITALS. Lent by *A. B. French*. WHITE ELEPHANT IN HIGH RELIEF. Presented by *M. Brimmer*.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Six pieces. Given by *Miss A. N. Towne*.

SPANISH POTTERY. From Malaga. Fifteen pieces. Lent by *Miss S. Loring*.

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

COREAN, CHINESE, and other pottery.

CASE E.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

PERSIAN AND RHODIAN WARE. Lent by *G. W. Wales*.

Above case, fine PERSIAN BOWL.

SPANISH JAR, presented by *G. W. Wales*.

CASE F.

JAPANESE POTTERY, of various styles. Lent by *Dr. W. Sturgis Bigelow*.

CASE G.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of *G. W. Fenety*. Gift of the makers.

PLATES decorated by *Miss Alice H. Cunningham*. MUG AND JAR by *Miss A. Lee*.

CASE H.

AMERICAN POTTERY, twelve pieces from the Rookwood Pottery, Cincinnati. Gift of *Mrs. M. Longworth Nichols*. One gift of *Miss M. Louise McLaughlin*.

CASE I.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by *Mrs. Gardner Brewer* and *Miss Brewer*.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales*.

CASE J.

PERUVIAN POTTERY. Jars in animal and vegetable forms, with human faces, etc.

MEXICAN POTTERY. A number of masks, faces, little figures, children's necklaces, jars, etc.

CENTRAL AMERICAN POTTERY. Found at Sonsonate, Republic of San Salvador, Central America. Lent by *Samuel H. Savage*.

CASE K.**JAPANESE ART.**

IN THE FIRST COMPARTMENT.—PORCELAINS AND EARTH-ENWARE, mostly modern. Chiefly noticeable are, on the upper shelf, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe. PAIR OF VASES, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted, soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf, KIOTA VASE, a brilliant cock. A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunningham. TWO SATSUMA CUPS, bought of the maker, Kumasuke Seshima, Kagoshima.

K. 2.

BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service. WOOD CARVING, a Gourd with a Snail.

The TALL VASES in this and the adjoining compartment are of the best of modern chiselling.

K. 3 and 4.

Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique are very interesting.

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

BALL OF ROCK CRYSTAL. *Thos. Gaffield.*

SATSUMA JAR. *W. Allan Gay.*

LARGE KAGA BOWL. Lent by *S. W. French*.

FOUR PIECES OF EMBROIDERY. *Mrs. L. D. Allen*.

One from *S. K. Bayley*.

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

K. 5.

FIFTY-SEVEN TEAPOTS, mostly bronze.

K. 6.

LARGE VASE. *Chas. Wolcott Brooks*.

PAIR KIOYAKI VASES, eagle and pine. *G. W. Wales*.

LACQUER ON PORCELAIN. *Mrs. Greenleaf*.

LACQUER BOXES. Lent by *Edward Cunningham, C. W. Brooks*, and *S. K. Baylies*.

A NUMBER OF CURIOS in ivory and wood. *Mrs. W. B. Swett*.

Above the case:—

PAINTED SCREEN, rich gold decoration. Seventeenth (?) century. Gift of *Oliver W. Peabody*.

PAIR JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales*.

CABINET, inlaid wood. *Mrs. W. B. Swett*.

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by *F. Amory* and *G. A. Goddard*.

BRONZE GONG, inlaid with dragons in gold. Fine, bold work, the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE M.

JAPANESE LACQUER.

A collection of exceptionally fine LACQUERS, medicine boxes, etc., and some silver work.

Lent by *Dr. W. Sturgis Bigelow*.

CASE N.**LACQUER, CHINESE AND PERSIAN.**

LACQUER BOX, inlaid with pearl, ivory, jade, talc, etc. *Dr. W. Sturgis Bigelow.*

CINNABAR LACQUER, BOWL AND TRAY *Dr. Geo. R. Hall.*

LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Foochow lacquer. *Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES LACQUER, from Cashmere. Model of Taj Mahal, etc. *S. K. Bayley.*

PERSIAN BOX. *Mrs. L. D. Allen.*

PERSIAN MIRROR CASE. *C. C. Perkins.*

PERSIAN WRITING BOX. Gift of E. W. Hooper.

CASE O.**CHINESE ART.**

PORCELAIN STATUETTE of a household deity. Bequest of Mrs. James W. Sever.

JAR OF JADE. Lent by *Mrs. W. B. Swett.*

IMPERIAL SEAL, jade. Taken at the sacking of the Summer Palace, in 1860. *Dr. Geo. T. Moffat.*

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

VARIOUS BRONZES, some inlaid with silver.

HAIR AGATE SNUFF-BOX, CARNELIAN do., MOSS AGATE CUP, AMBER-COLORED AGATE CUP, CARVED CARNELIAN, CRYSTAL SEAL. *Mrs. Burlingame.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three plaques. Two remarkable Old CARVINGS IN WOOD. Lent by *A. D. Weld French.*

On wall:—

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt.*

CHINESE ART.**CASE Q.**

A Collection of JADES, unrivalled in extent and value, PORCELAINS, IVORIES, CRYSTALS, CLOISONNÉ, and BRONZES. Lent by *Edward Cunningham.*

JADE (*lapis nephriticus*) is one of the hardest substances known, and the larger pieces here shown are the work of perhaps thirty years of labor. Owing to the rarity of the stone and the cost of cutting, such pieces are found in China only in the temples or as heir-looms in the great Mandarin families.

The GLOBE OF ROCK CRYSTAL is in size the third largest known.

The CLOISONNÉ BRAZIER was taken from the Emperor's bedside at the sacking of the Summer Palace, with the coals yet living.

SILVER SHRINE, with figure of a God in gold, from the confines of Tartary.

The square panels of CLOISONNÉ are among the earliest examples known.

Attention is called to the delicacy and beauty of the SILVER INLAYING of the bronzes.

CASE R.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LIMOGES ENAMELS.

R. 1.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Atheneum*.

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "*su-paillon* or *clinqant*," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject, The Descent from the Cross.

Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

BOWL, ENAMELLED. Modern French. *Athenæum*.

CHINESE AND JAPANESE ENAMELS.

R. 2, 3.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

Large INCENSE BURNER. *John H. Sturgis*.

Five ROOKS on a plant growing from the sea. *Geo. W. Wales*.

Three pieces by the *Athenæum*.

BOWL. *W. Allan Gay*.

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby*.

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Mrs. G. H. Gay*.

Above the case, or on pedestal, two large CLOISONNÉ GARDEN LAMPS.

CASE S.

S. 1.

JAPANESE BRONZES.

CYLINDRICAL VASE, with pendent rings. *W. Allan Gay*.

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks*.

ANTIQUÉ WATER JAR. Fine color. *Geo. A. Goddard*.

S. 2.

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work, purchased at Philadelphia in 1876.

FORGED IRON WORK. Flowers from top of a grille, cinquecento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige*.

POWDER HORN. Turkish, copper engraved *Athenæum*.
Four reproductions of Pompeian bronzes. *Dr. W.S. Bigelow*.

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI MIRROR. By Donatello. 15th century.

JAMNITZER CUP (silver).

GERMAN BEAKER (gilt).

CELLINI TAZZA (gilt).

BEDFORD TANKARD (gilt).

TAZZA, MELEAGER, AND ADONIS (gilt).

SIX SALT-CELLARS (gilt).

PYX (gilt).

BAS-RELIEF OF THE ENTOMBMENT (bronze).

VENETIAN SALVER.

BAS-RELIEF (silvered). By Jean Goujon. 16th century.

S. 3.

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.
23. SALT-CELLAR, of enamelled copper, white and blue with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.

30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.

47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
 48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
 49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
 50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.
- TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*

S. 4.

ORIENTAL METAL-WORK.

BENARES BRASS WARE. *Edward J. Lowell and Mrs. Leeds.*
 CASHMERE COPPER WARE, TINNED. Stamped in rich patterns. *Miss Lowell.*

TIN NIELLO CUP from Sealcote. *Miss Lowell.*

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige*. Notable among them a tall CAN-DLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

Near this case on a pedestal, —

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE CYLINDER, flower vase, from a temple, inlaid with silver dragons and mythical birds fighting over the sea.

CASE T.

JAPANESE BRONZES, with some specimens of pottery. BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake.

Lent by *Dr. Wm. Sturgis Bigelow.*

CASE U.

CASTS from GOLD AND SILVER WORK, mostly of 16th century. Moulds for goldsmith work. Goblet, marriage gift to Luther from the town of Wittemberg. Gift of Mrs. and Miss Brewer.

CASE V.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, candlesticks, etc., of the 12th, 15th, and 16th centuries. Gift of Mrs. and Miss Brewer.

ON THE WALL, SOUTHEAST CORNER. — WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige.* As also are the HINGES from Nuremberg, the German chest with remarkable LOCK, and the iron Spanish MONEY-BOX.

A number of HANDLES, BELL-PULLS, HINGES, ESCUTCHEONS, NAIL-HEADS, etc. Belgian wrought-iron of 16th (?) century. Gift of *Dr. Wm. S. Bigelow.* Also lent by him, a wrought-iron CANDELABRUM from Antwerp.

TREASURE CHEST OF IRON. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington.*

Above Case S, a highly decorative IRON GRILLE. Lent by *R. M. Hunt.*

CASE W.**GERMAN AND VENETIAN GLASS.**

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian glass. *G. W. Wales.*

4 pieces modern Venetian. *A. B. French.*

CASE X.

GOLD AND SILVER WORK.

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and Gnostic. Lent by *Mrs. L. D. Allen.*

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*

ASSYRIAN CYLINDER, engraved.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by *Dr. Bowditch.*

BRONZE LAMP. Early Christian.

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by *Miss Salome J. Snow.*

SEAL OF THE DUKE OF WELLINGTON. *Dr. Geo. T. Moffat.*

TWO TEA CADDIES, owned successively by Byron, Thackeray, and Dickens. They bear the crest of Lord Byron. *Dr. Geo. T. Moffat.*

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of *H. P. Kidder.*

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*

SNUFF-BOX of Gilbert Stuart. Presented by *Brooks Adams.*

SILVER RUSSIAN HANGING LAMP. Lent, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton.*

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. Gift of Mrs. R. Sullivan.

ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan.*

SILVER PITCHER. Chinese. *E. Cunningham.*

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R C. Greenleaf, Jr.*

FRENCH FAN. *Mrs. G. W. Wales.*

PAINTINGS ON IVORY, from Delhi. }

CARVED BUFFALO HORN. }

SILVER SURAIS, Cashmere. }

S. K. Baylies.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., New York. Lent by *F. H. Smith.*

GOLD PLATED SERAIS, Cashmere, and other pieces of Indian work. *Mr. and Mrs. E. J. Lowell.*

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

CASE Y.

MALACHITE BOX. Presented, with diploma of citizenship, to Mr. G. V. Fox, Assistant Secretary Navy, by the city of St. Petersburg. Lent by *Mr. Fox.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How.*

MINIATURES.

Mrs. James Carter, 1798. By MALBONE. Bequest of Mrs. J. W. Sever.

Mrs. Fitz Herbert, Miss Gunning, and two others by COSWAY. Mme Pompadour and Angelica Kauffman. Lent by *Gen. Van Alen*.

Napoleon by DUCHESNE. *Mrs. P. T. Jackson*.

Russell Sturgis by Miss GOODRICH.

Others by H. G. FETTE, Miss ALLEN, etc.

Portrait of Mme Recamier by ISABEY. *Miss M. Hovey*.

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings*.

HEAD IN FRESCO. School of Giotto. From the wall of a convent near Avignon, France. *F. C. Whitehouse*.

CASE Z.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins*.

BRONZE PLAQUE. Half-figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins*.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense*. MCCCCXLVI. Loaned by *C. C. Perkins*.

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis*. Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

- Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus. Matthei de Pastis*, MCCCXL I.
- Ditto. Carolus Gratus, "*miles et comes Bononiensis*." Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.
- Ditto. Mahomet II. 1481. Reverse. Opus Constantii.
- Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis*. Reverse. A seated female figure.
- Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere*." Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.
- Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris*.
- Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.
- Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.
- ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter*.
- GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.
- THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins*.
- 37 CASTS OF MEDALS. Presented by *C. C. Perkins*.
- 94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.
- A Series of Medals. Electrotpe reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.
- MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

CASE ZZ.

MEDALS, mostly Italian. Lent by *John H. Storer*.

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English or Flemish. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI. and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, and two others.

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige*.

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige*.

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem.

CABINET. *C. A. Wellington.*
Mrs. Wm. M. Hunt.

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TWO SUITS OF ARMOR. Electrotpe reproduction of suits in the Tower of London stand in the corners.

ARMS AND ARMOR, lent by *Mr. Lowell D. Allen*. On the west wall, **BURGUNDY HELMET**, about 1550. **SPEARS**, 16th century, on one pair the arms of Nuremberg are engraved. **GAUNTLETS**, same date. **SHIELD** of the Thirty Years' War. Above are two **Morions**. Early in 17th century the fleur-de-lis was the crest of Munich.

On the east wall. **CROSS BOW AND ARROWS**; 17th century. Two **MINERS' AXES**, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four **PAPPENHEIM HELMETS** of the Thirty Years' War, a number of spears and halberds of the 16th century.

A TOLEDO RAPIER with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

In centre:—

Case of **ILLUMINATED MISSALS**, **ARABIAN KORAN**, specimens of **OLD BINDINGS**, etc., lent by *C. C. Perkins, Mrs. Brewer, Mrs. Wm. G. Weld, and others.*

ROOM OF WOOD CARVING, ARMS, AND ARMOR.

On north wall:—

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum*.

ARMOR OF HENRI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMOR OF JAPANESE STANDARD-BEARER, imperial crest. Gift of B. R. Curtis.

CUIRASS AND SABRE. From the field of Waterloo.

Athenæum.

ARMS, PADDLES, etc., from the SANDWICH ISLANDS, twenty pieces. Gift of John H. Sturgis.

On west wall:—

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner*:—

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Jgorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ZULU ASSEGAIS, SHIELDS, DRESSES, etc., lent by *Capt. F. P. Crockett.*

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. Nos. 1, 6, and 10 are in the Lawrence Room; the others are on the walls or in Cases A. and B.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso, of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola. 1600.
- 8 and 9. CARYATIDES, by Giovanni da Nola.
10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.
16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.

17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena.
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

CASE A.

FURNITURE carved by LUIGI FRULLINI, of Florence. Lent by *Miss Draper*.

ST. GUDULA, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige*.

IVORY THRONE FROM DELHI. *Edward J. Lowell*.

CHINESE INLAID AND CARVED WORK. *F. W. Loring*.

CARVED HORN, CHINESE. *Mrs. D. N. Spooner*.

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

WOODEN CASKET. Medici arms. *Miss Stearns*.

CASE B.

Nos. 3, 12, and 13, mentioned above.

WOOD CARVING. Arabesques. By Frullini, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innsbruck, by a Tyrolese wood-carver. *C. C. Perkins*.

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins*.

IVORY BOX of early date, bearing arms and initials of Vittoria Colonna. *Miss Stearns*.

ST. FRANCIS. Carved in boxwood. *J. W. Paige.*

Numerous specimens of CHINESE and other Eastern carvings.

INDIAN MOSAIC, wood inlaid with silver, ivory, etc.

IVORY BALL, with several balls cut one within the other.
Athenæum.

Another. *Mrs. H. P. Sturgis.*

CASE C.

A Case of JAPANESE CARVINGS, *Netsuke*, in ivory, wood, and lacquer. *Dr. Wm. Sturgis Bigelow.*

CASE D.

JAPANESE SWORD GUARDS and SWORD MOUNTINGS. Particular attention is called to the unrivalled delicacy and beauty of this metal work. *Dr. Wm. Sturgis Bigelow.*

CASE E.

JAPANESE SWORDS. Lent by *Dr. Wm. Sturgis Bigelow.*

CASE F.

THE ORIENTAL ARMS on the left, were purchased at Philadelphia and presented by a former citizen of Boston. The helmet, shield, and arm-pieces are of the richest PERSIAN work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right are from the bequest of T. B. Lawrence. The PERSIAN helmet shield and arm-piece are damaskeen work (steel inlaid with gold) of great beauty.

CASE G.

Casts from ivory and carved wood work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

CASE H.

Casts from arms and armor in the museums at Munich and elsewhere in Germany. Gift of Mrs. and Miss Brewer.

507652
MUSEUM OF FINE ARTS.

CATALOGUE

OF

WORKS OF ART.

EXHIBITED

ON THE SECOND FLOOR.

Part 2.

Paintings, Drawings, Engravings, and Decorative Art.



SUMMER, 1884.

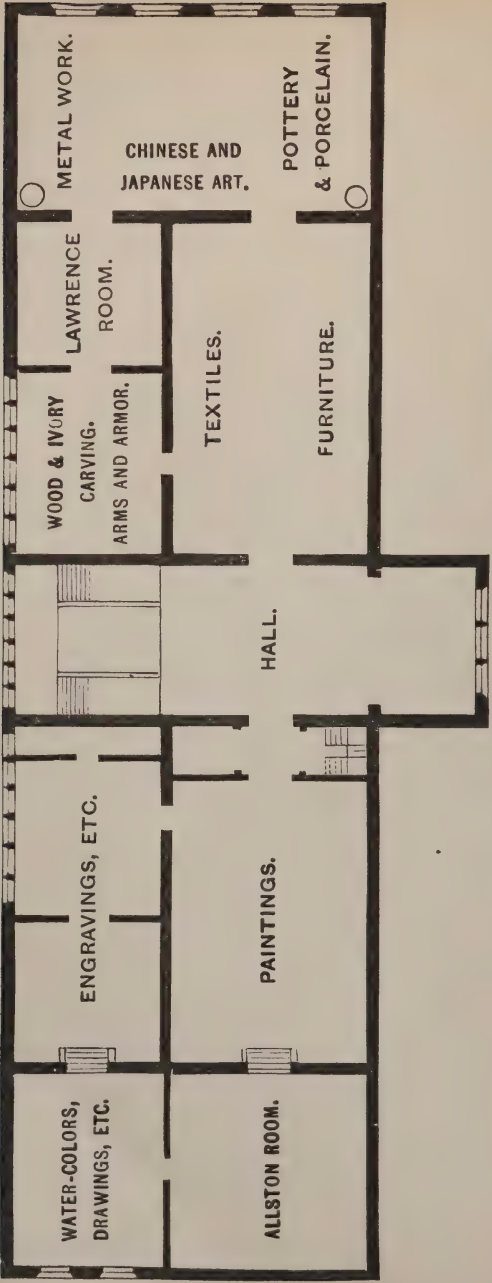
THIRD EDITION.

BOSTON:

ALFRED MUDGE & SON, PRINTERS,

NO. 24 FRANKLIN STREET.

1884.



SECOND FLOOR.



MUSEUM OF FINE ARTS.

CATALOGUE

OF

WORKS OF ART

EXHIBITED

ON THE SECOND FLOOR.

PART II.

PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART.



SUMMER, 1884.

THIRD EDITION.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.

1884.

PICTURE GALLERY.

PAINTINGS.

The names of the owners are printed in italics.

GEORGE FULLER.

- | | |
|------------------|--------------------------|
| 1. The Quadroon. | <i>Samuel D. Warren.</i> |
| 2. Moonrise. | <i>Samuel D. Warren.</i> |

WILLIAM MORRIS HUNT.

- | | |
|-------------------------------|----------------------------|
| 3. Old Mill on Charles River. | <i>Mrs. Dwight Foster.</i> |
|-------------------------------|----------------------------|

J. FOXCROFT COLE.

- | | |
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| 4. View near Providence, R. I. | <i>Samuel D. Warren.</i> |
|--------------------------------|--------------------------|

THOMAS COUTURE. (See No. 29.)

- | | |
|-------------------------|----------------------------|
| 5. Head of a Bacchante. | Presented by contribution. |
|-------------------------|----------------------------|

GEORGE INNESS.

- | | |
|-------------|--------------------------|
| 6. Evening. | <i>Samuel D. Warren.</i> |
|-------------|--------------------------|

JOHN LAFARGE.

- | | |
|-------------------|--------------------------|
| 7. The Afterglow. | <i>Samuel D. Warren.</i> |
|-------------------|--------------------------|

DR. WILLIAM RIMMER.

- | | |
|----------------------|--------------------------|
| 8. Combat with Lion. | <i>Samuel D. Warren.</i> |
|----------------------|--------------------------|

FRANK HILL SMITH.

- | | |
|----------------------------|--------------------------|
| 9. Interior of St. Mark's. | <i>Samuel D. Warren.</i> |
|----------------------------|--------------------------|

EDWIN WHITE: b. 1817; d. 1877.

Studied in Düsseldorf, Paris, and Rome. His works are chiefly historical.

- | | |
|---|---------------------|
| 10. Interior of the Bargello, Florence. | Gift of Mrs. White. |
|---|---------------------|

OTTO GRUNDMANN, Boston: b. Dresden, 1848.

12. Hindoo Study. *The Artist.*

E. L. WEEKS.

13. Mosque of Kaid Bey. Tombs of the Caliphs.
Samuel D. Warren.

EUGENE DESHAYES.

14. Landscape, with Windmill. [1860.]
From the Sumner Bequest.

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal.

15. Landscape. *Thomas Wigglesworth.*

WILLIAM M. HUNT. (See No. 44.)

16. Head of Sleep. *Miss Jane Hunt.*
17. The Prodigal Son. *Miss Jane Hunt.*
18. Portrait. *Mrs. Dwight Foster.*

PIÈRRE-JEAN CLAYS: b. Bruges, 1819.

Studied at Paris under Gudin. Settled at Brussels, where in 1851 he received a gold medal.

19. Marine. *Thos. Wigglesworth.*

F. REGAMEY.

20. Cavalry in Motion. *Samuel D. Warren.*

EUGÈNE FROMENTIN.

21. Arabs at the Fountain. *Samuel D. Warren.*

ÉMILE VAN MARCKE.

22. Cattle. *Samuel D. Warren.*

THEODORE ROUSSEAU.

23. Landscape, with Cattle. *Samuel D. Warren.*

ÉDOUARD ZAMACOIS.

24. Court Jesters at Cards. *Samuel D. Warren.*

NARCISSE DIAZ DE LA PENA. (See No. 15.)

25. Landscape.
26. Landscape, with Dogs. *Samuel D. Warren.*

JEAN BAPTISTE COROT. (See No. 58.)

27. Landscape. *Samuel D. Warren.*
28. Nymphs bathing (unfinished). Gift of James Davis.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

29. Study for the "Volunteers of 1792."
Presented by the contribution of several persons.

ROBERT BARRETT BROWNING, London.

31. Solitude. Gift of Mrs. Bloomfield H. Moore.

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

32. La Curée. *Henry Sayles.*
33. Rocks and Sea. *Samuel D. Warren.*

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.
Pupil of Delaroche.

34. Landscape. *Mrs. Quincy A. Shaw.*

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814.

Pupil of Gigoux and Corot.

35. A Brook in the Woods. Gift of E. D. Boit, Jr.

NARCISSE DIAZ DE LA PENA. (See No. 15.)

36. Interior of a Wood. Gift by contribution.
37. Wood-nymph. *Miss Jane Hunt.*

JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1853 to 1870.

Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

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| 38. | Bergère Assise. | Gift of S. D. Warren. |
| 39. | Tobit and Anna watching for the Return of Tobias. | <i>Henry Sayles.</i> |
| 40. | Coming from the Fountain. | <i>Samuel D. Warren.</i> |
| 41. | Woman Spinning. | <i>Miss Jane Hunt.</i> |
| 42. | Study of a Tree. | <i>Miss Jane Hunt.</i> |
| 43. | Woman Milking. | Gift of Martin Brimmer. |

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. Of late years, his studio was at Boston.

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| 44. | Girl Reading. | <i>Mrs. Chas. W. Dabney.</i> |
| 45. | Portrait. | <i>Mrs. Chas. W. Dabney.</i> |
| 46. | Study for Anahita. | <i>Miss Jane Hunt.</i> |
| 47. | Twin Lambs on a Hillside, Newport. | |
| 48. | Girl at the Fountain. | <i>Miss Jane Hunt.</i> |
| 49. | On the St. Johns. | <i>Thos. Wigglesworth.</i> |
| 50. | Doorway, with Rabbits. | <i>Mrs. Chas. W. Dabney.</i> |
| 51. | Court-yard, Fayal. | <i>Mrs. Chas. W. Dabney.</i> |

FELIX ZIEM.

- | | | |
|-----|-------------------------------------|--------------------------|
| 52. | Grand Canal and St. Mark's, Venice. | |
| | | <i>Samuel D. Warren.</i> |

ÉMILE LAMBINET: b. Versailles, 1810; d. 1878.

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| 53. | On the Seine. | <i>Ernest W. Longfellow.</i> |
|-----|---------------|------------------------------|

MEYER VON BREMEN.

- | | | |
|-----|--------------|--------------------------|
| 54. | Flower Girl. | <i>Mrs. M. L. Alger.</i> |
|-----|--------------|--------------------------|

CHARLES ÉMILE JACQUE.

55. Landscape, with Sheep. *Ernest W. Longfellow.*

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

58. Dante and Virgil entering the Infernal Regions.
Gift of Quincy A. Shaw.
59. Ville d'Avray. *Ernest W. Longfellow.*

JOHN LAFARGE.

60. Portrait of a Boy. *Edward W. Hooper.*

THOMAS COUTURE. (See No. 29.)

61. Le Petit Joseph. *Ernest W. Longfellow.*

EIMRICH REIN, Providence, R. I.

62. Evening on the Hardanger Fiord, Norway.
The Artist.

GUSTAVE DORÉ: b. at Strasburg, 1832; settled in Paris; d. 1882.

64. Summer. Gift of Richard Baker.

HENRI LEROLLE.

Pupil of Lamothe. Medal, third class, 1879. First class, 1880.

65. By the Riverside. (1881.) Gift of Francis C. Foster.
A photogravure of this painting, by Goupil & Cie, was published in the "Gallery of Contemporary Art," Gebbie & Co.

MRS. SOPHIA TOWNE DARRAH: b. Philadelphia; d. Boston, 1881.

66. Glass Head. Gift of R. K. Darrah.

J. A. A. PILS: b. Paris, 1813; d. 1875.

Professor at the École des Beaux Arts. Pupil of Picot. Studied in Rome. During the Crimean war he made studies for some of his most notable pictures.

67. Zouaves behind a Redoubt. *Thomas Wigglesworth.*

Picture Gallery.

AUGUST FREDERIC ALBRECHT SCHENCK : b. Gluckstadt,
1828.

A painter of animals, pupil of Cogniet.

68. Shepherdess and Sheep. *Samuel D. Warren.*

MISS MARIA J. C. BECKET, Boston.

69. Coast at Swampscott. *The Artist.*
For sale.

MISS ELIZABETH BOOTT.

70. Mother and Child. *The Artist.*

J. ROLLINS TILTON, Rome.

71. Tivoli and the Campagna. *The Artist.*
For sale.

FREDERICK A. BRIDGMAN: b. America.
Pupil of Gérôme.

72. In the Café, Cairo. *S. H. Pearce.*

73. Head of a Circassian. *Ernest W. Longfellow.*

MISS E. B. GREENE.

74. Roses. *Samuel D. Warren.*

ELIHU VEDDER: b. New York, 1836.

Studied for a short time in his native city, and later became
a pupil of T. H. Matteson, of Sherburne, N. Y. After
some years spent in Italy, he opened a studio in New
York, but is at present a resident of Rome.

75. Dominican Friars. *Miss Jane Hunt.*

76. Landscape. Bequest of Charles Sumner.

MRS. ELLEN STURGIS DIXEY, Boston.

77. Arab Pilgrimage. *Mrs. C. Tappan.*

ERNEST W. LONGFELLOW, Cambridge.

Pupil of Hébert, Bonnat, Couture.

78. The Golden Age. *The Artist.*

S. S. TUCKERMAN, Boston.

Studied under Hunt and in Paris.

79. Scarborough Pier, Fishermen running into a harbor.
W. H. Sweet.

GUSTAVE BRION.

80. Coming out from Church.

Quincy A. Shaw.

FRANK W. ROGERS: b. Cambridge, 1854.

Painter of animals.

81. Pointer.

Thomas Wigglesworth.

MRS. EMMA LÖWSTÄDT CHADWICK.

83. Fishermen's Chowder.

Mrs. C. C. Chadwick.

J. BASTIEN-LEPAGE: b. Ramvillers, France.

Pupil of Cabanel. Medals in 1874-5.

84. Jeanne d'Arc. (Painted at Ramvillers, 1879.)

Erwin Davis, New York.

PIERRE BILLET.

85. La Brétonne.

Mrs. J. C. Hooker.

JEAN ERNEST AUBERT: b. Paris, 1824.

Pupil of Delaroche and Martinet. Medals as engraver, lithographer, and water-color artist.

86. Le Miroir aux Alouettes (A Trap for Larks).

F. L. Ames.

W. ALLAN GAY: born Hingham, Mass., 1821.

Pupil of Weir at West Point and Troyon, and resides in Boston.

87. Rocks and Trees. A study at the artist's birthplace.

FRANÇOIS LOUIS FRANÇAIS.

88. Study of Sunset.

Ernest W. Longfellow.

CÆSAR DE COCK.

89. Landscape.

Ernest W. Longfellow.

C. SUHRLAND. Mecklenburg Schwerin.

90. Crossing the Steppes in Russia.

Mrs. Chas. B. Porter.

MISS BERTHA VON HILLERN.

91. Woods on the battle-ground of Cedar Creek, Va.

The Artist.

For sale.

WM. MORRIS HUNT.

92. Portrait.

Mrs. Dwight Foster.

CHARLES SPRAGUE PEARCE. Native of Boston.

Pupil of Bonnat.

93. Poppies.

For sale.

The Artist.

WILLIAM P. PHELPS.

94. Midsummer.

For sale.

The Artist.

THEODORE ROUSSEAU.

96. Landscape.

Bequest of Thomas G. Appleton.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

97. Landscape and Sheep.

98. Landscape, near Dieppe.

99. Oxen Ploughing (pastel).

Bequest of Thomas G. Appleton.

JOHN CONSTABLE: b. England, 1776; d. 1837.

100. Rochester Castle. Bequest of Thomas G. Appleton.

G. STUART NEWTON.

101. "Forsaken."

Bequest of Thomas G. Appleton

ELIHU VEDDER.

102. The Lair of the Sea Serpent.

Bequest of Thomas G. Appleton.

TINTORETTO.

103. Sketch for the Assumption of the Virgin.

Bequest of Thomas G. Appleton.

NARCISSE DIAZ DE LA PENA.

104. A Turkish Café. Bequest of Thomas G. Appleton.

RICHARD PARKES BONINGTON: b. England, 1801; d. 1828.

105. A Scene from Gil Blas.

Bequest of Thomas G. Appleton.

WILLIAM M. HUNT. (See No. 44.)

106. Fortune. Study for the Capitol at Albany.

Estate of Wm. M. Hunt.

ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

200. Washington. The "Athenæum" Head.

Painted from life in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum*.

"A letter of Stuart's which appeared in the *New York Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned to the spectator, is the third portrait mentioned above; of it some fifty copies by Stuart's hands have been traced.

The second is now in London. Of the first, painted in

1795, and subsequently rubbed out, in which the *right* side of the face was shown, only three or perhaps four copies are known to exist. The most important of them, the "Gibbs" Washington, is catalogued below.

201. Martha Washington.

Painted at the same time as the above.

202. Washington at Dorchester Heights.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

203. Portraits of Two Sisters, Mrs. Henry and Mrs. Davis.

F. O. Prince.

204. General Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

205. Hon. Josiah Quincy, Mayor of Boston, 1823-1829: b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

Museum of Fine Arts, Boston.

206. Portrait of Mrs. Betsey Hartigan, Dublin (about 1790).

Mrs. E. P. Lull.

206a. Portrait of Mrs. Richard Yates.

Mrs. E. P. Lull.

206b. Portrait of Miss Mary Eliot (Mrs. Edmund Dwight).

Mrs. Jas. P. Farley.

207. Bishop Cheverus.

Mrs. Horatio Greenough.

208. Mrs. N. Coffin.

Nathan Appleton.

JOHN NEAGLE: b. 1799; d. 1865.

A portrait painter comparatively self-taught. Began the practice of the higher branches of his profession in 1818 in Philadelphia, settling in Lexington, Ky., and finally in New Orleans. He was a son-in-law of the artist Sully, from whom, in early life, he received much encouragement and help.

209. Portrait of Gilbert Stuart.

Athenæum.

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy.

Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome. Now resides in New York.

210. Portrait of John Quincy Adams. *From Faneuil Hall.*

J. B. GREUZE.

211. Portrait of Franklin.

Athenæum.

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chat-ham" and "The Death of Major Peirson," both now in the National Gallery of London.

212. Portrait of Gen. Warren. }
212a. Portrait of Mrs. Warren. } *Dr. Buckminster Brown,*

213. Portrait of Robert C. Hooper. *Mrs. Hooper,*

214. Portrait of John Hancock. *From Faneuil Hall.*

215. Portrait of Samuel Adams. *From Faneuil Hall,*

216. Portrait of John Greene. *Mrs. L. Terry,*

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. Eng-land, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhib-ited in the following year, "Abelard in his Study," was his last work.

217. John Adams.

Athenæum.

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Bos-ton, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and

began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

218. Judge Edmund Quincy.

UNKNOWN.

219. Portrait of Irving.

Athenæum.

JOSEPH AMES: b. New Hampshire, 1816; d. 1872.

Studied in Rome; opened a studio in Boston, but afterwards settled in New York, where he died.

220. Portrait of Daniel Webster.

Mrs. Moulton.

For sale.

F. WALKER.

221. Portrait of Washington Allston. Painted in London about 1807. Bequest to the Museum from John E. Allston.

UNKNOWN.

222. Portrait of Shakespeare.

Said to have been cut from a tavern wall.

Bequest of Mrs. Harrison Gray Otis.

GILBERT STUART.

223. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

G. STUART NEWTON.

224. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

G. P. A. HEALY.

225. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

226. Portrait of Longfellow.

Bequest of Mrs. Harrison Gray Otis.

FRANCIS ALEXANDER.

227. Portrait of N. P. Willis.

Bequest of Mrs. Harrison Gray Otis.

G. STUART NEWTON. (See 217.)

228. Portrait of Fisher Ames, after Stuart. *Athenæum.*

UNKNOWN.

229. Portrait of John Eliot, the apostle of the Indians.

Nascit 1604; obit 1690.

Harold Whiting.

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

230. Elijah fed by the Ravens. Museum of Fine Arts.
Gift of Mrs. and Miss Hooper.

231. Isaac of York. *Athenæum.*
Ivanhoe.

232. Sketch of a Polish Jew. *Athenæum.*

233. Moonlight. *Wm. Sturgis Bigelow.*

234. Landscape.
Gift of Wm. H. Sumner to the *Athenæum.*
Painted when at college.

235. The Flight of Florimel. *Mrs. Baldwin.*
Faery Queen.

236. Rosalie. *Nathan Appleton.*
Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds to plain.
— *W. A.*

237. Rising of a Thunder-Storm at Sea; pilot boat going off to a ship. Museum of Fine Arts. Purchased.

238. Portrait of Benjamin West, P. R. A. *Atheneum.*

The head painted in London, 1814; drapery and background added in 1837, Cambridge.

239. Portrait of John Harris. Gift of Miss Harris.

TINTORETTO (Giacomo Robusti): b. at Venice, 1512; d. there 1594.

A pupil of Titian, and painter of a very large number of paintings, many of them of extraordinary size. He painted in both oil and fresco, and mostly figure pieces, although he excelled also in landscape and portraiture.

240. The Adoration of the Magi.

This painting also from the Barbarigo collection; its size was especially adapted to the position which it occupied in the Casa Barbarigo, where it hung without a frame. It is very similar to a picture of the same subject in the lower hall of the Scuola San Rocco, Venice. The kneeling figure is exactly similar, the Virgin and Child bear strong resemblance, and the prominent introduction of two doves, peculiar to Tintoretto, is the same in both.

T. C. Felton.

BONIFACIO VENEZIANO: a painter who flourished in the finest era of Venetian art; b. at Venice, about 1491; d. 1553.

A pupil of Palma Vecchio, and a student of the works of Titian, whose coloring he closely approached in excellence. Many large works by him exist in the churches and public buildings of Venice.

241. Adoration of the Magi.

Formerly in the Schönborn gallery of Vienna, brought by one of the Counts of Schönborn to Venice about 1840. Very similar to several in the Venetian Academy, and always considered very characteristic of Bonifacio.

T. C. Felton.

TITIAN (Tiziano Vecellio da Cadore): b. at the Castle of Cadore, in the Friuli, 1477; d. 1576.

A pupil with Giorgione of Gentile and Giovanni Bellini at Venice. His works are very numerous, and are scattered throughout Europe, in all the royal collections and the most celebrated private galleries. He is considered the greatest master of coloring whom the world has produced, but did not attain the same eminence in design. As a portrait painter he was incomparable, and his portraits are very numerous. His principal works are at Venice and Madrid.

242. Marriage of St. Catherine.

This picture was formerly in the Barbarigo collection of Venice. About the year 1820, it passed into a collateral branch of that family. It will be remembered that in 1850, from the remains of this collection, the Emperor of Russia laid the foundation of the gallery now known as the Hermitage, St. Petersburg. The picture has always been considered genuine, and entered in the printed insurance lists and inventories as an unquestionably authentic Titian. The majority of the pictures of Titian in the Barbarigo collection were obtained from his son Pomponio Vecellio, who sold all the effects left by his father to Christopher Barbarigo, descendant of Doge *Marco*. The latter was patron of Titian.

T. C. Felton.

EARLY ITALIAN.

243. Madonna and Child with Worshipper.

Gift of Mrs. C. B. Raymond

PARIS BORDONE.

244. Virgin and Child with St. Francis.

T. C. Felton.

ANDREA DEL SARTO.

245. St. James Blessing Two Penitents. (Predella to same subject in the Uffizi.) *Samuel D. Warren.*

SCHOOL OF PERUGINO.

246. Head of St. Sebastian.

T. C. Felton.

NICHOLAUS DA VOLTRI. On wood.

247. Madonna and Child, Donor in Adoration.

Siret gives the date of birth of this artist as 1417, and

states that he was the only eminent artist that Genoa produced. (Voltri is a small town close to Genoa.) According to a note of the late Federigo Querci della Rovere, of Venice, the proper dates are 1491-1530. According to the same note, the present picture is mentioned as an almost if not quite unique specimen of this artist.

T. C. Felton.

LUCA GIORDANO (?).

248. Charity.

Frank Hill Smith.

FRA BARTOLOMEO (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

250. Saints in Adoration, part of a predella.

Mrs. Jackson.

Ascribed to TINTORETTO. (See No. 240.)

251. Head of a Man. Bequest of Stephen H. Perkins.

POLIDORO DA CARAVAGGIO, Attributed to.

252. The Three Graces. From Raphael's fresco in the Farnesina, Rome. In the original, the figures are undraped.

J. E. Freeman.

TINTORETTO. (See No. 240.)

253. Sketch for the Last Supper in San Giorgio Maggiore.

T. C. Felton.

PASQUALINO VENEZIANO.

254. Madonna and Child. *T. C. Felton.*

GERMAN SCHOOL (?).

255. Christ Crowned with Thorns. *T. C. Felton.*

ORIZONTI. (So called.) Johannes F. van Bloemen.

- 256 and 257. Landscape. *Frank W. Loring.*

PARMEGIANO (Francesco Mazzuoli): b. Parma, 1503; d. 1540.

258. Head of a Woman. *F. W. Loring.*

ITALIAN SCHOOL.

259. Madonna and Child. *F. O. Prince.*

EARLY ITALIAN SCHOOL (on panel, in tempora).

260. St. Veronica displaying the likeness of Christ on the handkerchief.

Gift of Nathan Appleton.

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known.

It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

261. A Pietà, with Paintings of Saints on Panels.
Signed, and dated 1485. *Q. A. Shaw.*

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian state.

262. The Scourging of Christ. *Q. A. Shaw.*

CARLO MARATTI. (See No. 431.)

- 263, 264. Decorative Panels, the Figures by Maratti, festoons of Fruit and Flowers by Mario dei Fiori. From Palazzo Rospigliosi.

F. W. Loring.

GUIDO.

265. Magdalen. *Harold Whiting.*

BRONZINO.

266. Head of St. Peter. *Harold Whiting.*

GRIMANI. Hubert Jakobsz: b. Delft, 1599; d. 1629. Assumed in Venice the name of his patron Doge, Grimani.

267. Head of a Girl. *Athenæum.*

MASARI. Bolognese School.

268. The Entombment. Gift of Martin Brimmer.

SIENESE SCHOOL. End of Fourteenth Century.

269. Altar piece. The Entombment and The Assumption of the Virgin. Gift of Martin Brimmer.

NICOLO ALUNNO.

270. Saints. *Miss Baker.*
271. Saints. *Miss Baker.*

AGNOLO GADDI.

272. Madonna and Child. *Miss Baker.*

BYZANTINE SCHOOL.

273. Madonna and Child. *Mrs. Richard Baker.*

CHESTER HARDING.

274. Portrait of Daniel Webster. *C. J. D. Woodbury.*

HENRI REGNAULT.

275. Automedon, with the Horses of Achilles.
S. A. Coale, Jr.

WATER-COLOR ROOM.

OILS.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

300. Chapeau Blanc. *Athenæum. Dowse Collection.*

J. B. S. CHARDIN: b. Paris, 1701.

302. Still Life. Gift of Mrs. Peter C. Brooks.

303. Still Life. Gift of Martin Brimmer.

L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

304. (A Study.) Hector drawn at the Chariot of Achilles.
Gift of Mrs. E. D. Cheney.

GASPAR POUSSIN.

305. Landscape, with Thunder-Storm.

Frederick O. Prince.

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600-1608; afterwards settled in Antwerp, and died there,

1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

“Rubens,” says Sir Joshua Reynolds, “was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens’ masterpiece is generally considered ‘The Descent from the Cross,’ at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces.”

306. Bacchus with Attendant Fawn and Satyr.

PETER NEEF: b. 1570; d. 1651.

307. Interior of a Church.

Mrs. Richard Baker.

HANS HOLBEIN: b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with

his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

308. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of somewhat common type, is full of sentiment.

Athenæum.

LUCAS CRANACH: b. Cranach, 1472.

309. Portrait of a Lady. *Miss Baker.*

310. Deposition from the Cross. *Sumner bequest.*

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

311. Dutch Boors. *C. W. Galloupe.*

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

312. The broken Pitcher. *C. W. Galloupe.*

M. F. SPEECKAERT.

313. Flowers with Nest of Young Birds, 1811.

Atheneum.

G. F. MICHEL, Paris.

314. Landscape, with Mill. *John H. Sturgis.*

The paintings grouped together, Nos. 315 to 324, were owned by Prince Demidoff, and purchased at the sale at the palace of San Donato in 1880, by Mr. Stanton Blake.

The descriptions here given are translations from the official catalogue. The figures enclosed in brackets indicate the numbers at the sale.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

315. The Interior of a Butcher's Shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic

picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, *Catalogue raisonné*, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

WILLEM KALF: b. 1630; d. 1693.

316. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668

317. The Usurer. [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

318. *The Jealous Husband.* [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "*The Listener*," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: height, 0 m. 70 cent.; width, 0 m. 50 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

319. *Soap-bubbles.* [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy sitting upon the window-seat holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl inside holds a shell with the soap-suds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

320. *Skirt of the Forest.* [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

321. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

JACOB VAN RUYSDAEL (1625-1681) and PHILIP WOUWERMAN (1620-1668).

322. The Ruined Cottage. [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

AELBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

323. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow

cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

324. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

For sale.

JACQUES D'ARTHOIS.

325. Landscape with Figures.

Gift of Mrs. Francis Brooks.

ADRIAN VAN DER VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672. -

Dutch school. A pupil of Wynants. He was much occupied in inserting figures in the pictures of landscape painters of his school.

326. Sea Piece. Presented by Stephen H. Perkins.

GABRIEL METSU. (See No. 317.)

327. Woman in Confinement. Gift of Francis Brooks.

ALBERT CUYP: b. at Dordrecht, 1605.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

328. Cuyp's Daughter. Sumner bequest.

SOLOMON RUYSDAEL.

329. The Ford. *The Heirs of Mrs. B. D. Greene.*

JAN VAN HUYSUM. (See No. 321.)

330. Flowers, 1724. *Athenæum.*

EGBERT VAN DER POEL.

Dutch school.

331. Ruined Cottage. *Nathan Appleton.*

ROSA DI TIVOLI.

332. Landscape with Figures and Goats.
Gift of Edward Wheelwright.

VAN HUYSUM. (?)

333. Flowers. *Mrs. E. B. Updike.*

MYNDERHOUT HOBBERMA: b. 1611.

334. Landscape. Bequest of Chas. Sumner.

LUCAS VON LEYDEN.

335. Virgin and Disciples. *Frederick O. Prince.*

J. JORDAENS.

336. Satyr and Nymphs. *Frederick O. Prince.*

DAVID VINCKENBOOMS: b. at Mechlin, 1578; d. Amsterdam, 1629.

He painted landscapes of a small size in the style of Savery and Brevghel. He occasionally painted historical subjects, in which the landscape serves as the background.

337. A Fight with Death. Sumner Bequest.

AFTER HANS HOLBEIN (?).

338. Portrait.

Sumner bequest.

GERARD DOUW: b. Leyden, 1613; d. Leyden, 1675. (Attributed to.)

One of the most celebrated of the Dutch *genre* painters. He attained wonderful mastery of execution, and his works are remarkable for high finish and lightness of handling.

339. The Lace-Maker.

Sumner Bequest.

P. WOUWERMAN. (See 322.)

340. White Horse and Man.

Frederick O. Prince.

PAUL POTTER.

341. Landscape, with Cattle.

Frederick O. Prince.

G. V. EECKHOUT.

342. Guard-room.

Bequest of Charles Sumner.

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

343. Portrait of Benj. West. Bequest of S. H. Perkins.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He exhibited altogether two hundred and forty-five works at the Royal Academy.

344. The Banished Lord. Bequest of S. H. Perkins.

345. Portrait of Miss Louisa Pyne.

Presented by Thos. G. Appleton.

SIR PETER LELY (attributed to). See No. 352.

346. The Duchess of Cleveland.

Bequest of Chas. Sumner.

THOMAS GAINSBOROUGH (attributed to).

347. Portrait of Charles James Fox.

Bequest of Chas. Sumner.

JOHN CONSTABLE (attributed to). See No. 100.

348. — on the —. Bequest of Mrs. B. D. Greene.

WILLIAM ETTY, English School: b. 1789; d. 1849.

Pupil of Sir Thomas Lawrence.

349. Woman Reclining.

John H. Sturgis.

J. F. HERRING, SR.

350. Ducks.

Bequest of Chas. Sumner.

HOGG.

351. Grandfather and Children.

Mrs. M. L. Alger.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

352. Portrait of Sir Charles Hobby.

Athenæum.

VELASQUEZ (attributed to).

353. Playing at Morro.

Athenæum.

After ANDREA DEL SARTO.

354. Holy Family.

Quincy A. Shaw.

EUGENE-LOUIS-GABRIEL ISABEY: b. Paris, 1804.

Pupil of his father.

356. The Embarkation. French Seaport in the time of Louis XIV.

Alexander Cochrane.

NICCOLO CANZONI.

357. Dante and Virgil meeting Homer. *Chas. C. Perkins.*

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

358. Copy of Madonna di San Sisto.

Bequest of S. H. Perkins.

A. BIERSTADT.

359. Arch of Octavius, Rome.

Athenceum.

MISS GEORGIA BALL-HUGHES.

360. Landscape, with Sheep. After Rosa Bonheur.

Samuel D. Warren.

SPANISH SCHOOL, attributed by the late owner, Mr. Henry Greenough, to Velasquez.

361. The Little Pilferer.

362. A Strolling Minstrel.

363. First Departure from Home.

364. Distribution of Alms.

} *Estate of
Henry Greenough.*

WATER COLORS.

JOHN W. BUNNEY.

365. Choir and Apse of San Vitale, Ravenna, 1874.

Bequest of Stephen H. Perkins.

ARMAND THÉOPHILE CASSAGNE.

366. Le Dormoir du Nid de l'Aigle.

Gift of Mrs. Caroline Tappan.

367. Le Charlemagne et le Rolland.

Gift of Mrs. Caroline Tappan.

J. ROLLIN TILTON, Rome: b. Boston.

369. Olevano.

Artist.

370. Convent of the Lido, Venice. Early Morning.

Artist.

371. Capuchin Convent at Perugia.

Artist

372. Bazaar, Cairo.

Artist

373. Tower della Cattiva, Alhambra.

Artist.

EDWARD C. CABOT, Boston.

374. Meadows, Nubanusett River, Peterboro', N. H.

Artist.

375. Sketch in Brookline.

PHILIP LITTLE.

376. "Break, break, break."

Artist.

JAPANESE.

384. Drawing of a Crow in India ink.

IN CASE BETWEEN WINDOWS.

MINIATURES.

Mrs. James Carter, 1798. By MALBONE. Bequest of Mrs. J. W. Sever.

Madame Recamier by ISABEY. *Miss Hovey.*

Napoleon by DUCHESNE. *Mrs. P. T. Jackson.*

Russell Sturgis by Miss GOODRICH.

Others by R. H. STAIGG, 1850; ALVAN CLARK, 1836; SUNQUA, 1852; T. HENRY BROWN, 1841; GEO. L. SAUNDERS, about 1834; H. G. FETTE, Miss ALLEN, etc.

Portrait of a Girl from a palace in Gubbio. *Miss Baker.*

Two Miniatures in Wax, Styria, early in 17th Century. *Mrs. R. Baker.*

FRESCOS, BYZANTINE PAINTINGS, ETC.

HEAD, THE INFANT SAVIOUR, IN FRESCO. School of Giotto. From the wall of the Monastery of the Chartreuse, Villeneuve Sur Rhône, near Avignon, France. *F. Cope Whitehouse.*

FRESCO FROM FRIBURG. *Mrs. Bruen.*

BYZANTINE HEADS OF CHRIST AND OF THE VIRGIN. *Miss Wiggin.*

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings.*

MODERN GREEK PAINTINGS. Gift of T. H. Chandler.

SIX MINATURES FLORENTINE.

Gift of Mrs. C. B. Raymond.

SECOND PRINT ROOM.

The drawings and studies numbered as follows are hung above the cases of the Second Print Room.

PAUL DELAROCHE.

600. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. (See No. 230.)

Sketches, unfinished oils, etc.

601. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

602. Dido and Anna. Study for 618.

603. Landscape.

604. Titania's Court. An outline.

605. Ship at Sea. Sketch in chalk.

606. Same. Small size, study in oil.

607. Christ healing the Sick. First Study.

608. Death of King John.

609. Head of a Woman in profile.

610. Study for Belshazzar's Feast.

611. "A Troubadour."? Girl in male costume.

612. Lover playing on a Guitar.

613. A Sibyl.

- 614. Copy of Rubens's Cupid playing with the helmet of Mars.
- 615. A Sibyl. Outline in chalk. Life size.
- 616. Heliodorus driven from the Temple. Sketch in chalk.
- 617. Study for a Portrait of Loammi Baldwin.

Mrs. Baldwin.

- 618. Dido and Anna. Outline in umber and chalk. Life size.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

THE GRAY COLLECTION OF ENGRAVINGS.

Cases I to XXI.

REMBRANDT VAN RYN: b. near Leyden, 1606; d. at Amsterdam, 1669.

Eighty prints belonging to the *Gray Collection*. Cases 1 to 9.

Case I.

- 1. The Blind Fiddler led by his Dog. 2d state. B. 138
- 2. Christ driving the Money-Changers from the Temple. Between 1st and 2d state. B. 69
- 3. Rembrandt, bust in an oval. 3d state. B. 23
- 4. Virgin and Child in Clouds. Early impression. B. 61
- 5. The Triumph of Mordecai. Fine impression, full of burr. B. 40
- 6. A Beggar Couple by a Mound. Between 3d and 4th states. B. 165
- 7. Rest in Egypt. Delicate impression. B. 58
- 8. Descent from the Cross: a night piece. B. 83
- 9. Descent from the Cross: a sketch. B. 82
- 10. Ecce Homo. 1st state of the finished plate. B. 77

Case II.

- 11. Christ and the Samaritan Woman. 1st state. B. 71
- 12. The Presentation in the Temple. Early impression. B. 51

13.	The Good Samaritan.	B. 90
14.	Christ disputing with the Doctors.	B. 64
15.	Abraham sending away Hagar.	B. 30
16.	The Tribute Money. 3d state.	B. 68
17.	Abraham entertaining the Three Angels.	B. 29
18.	Abraham's Sacrifice.	B. 35
19.	The Return of the Prodigal Son.	B. 19
20.	The Deposition from the Cross. 2d state.	B. 81

Case III.

21.	A Man playing Cards.	B. 136
22.	The Same, retouched.	
23.	Christ Preaching, called "Le petit La Tombe." 2d state.	B. 67
24.	Coppenol. The Large Portrait. Superb im- pression; very rich.	B. 283
25.	A Beggar Family before the Door of a House.	B. 176
26.	The Persian.	B. 152
27.	The Nail Cutter, or Bathsheba.	B. 127

Case IV.

28.	Portrait of an old woman sitting with her hands crossed before her, looking to the right.	B. 343
29.	Portrait of an old woman sitting with her hand on her breast. 2d state.	B. 348
30.	The Crucifixion: an oval plate.	B. 79
31.	Jacob lamenting the Death of Joseph.	B. 38
32.	The Flight into Egypt: a night piece. 2d state.	B. 53
33.	The Star of the Three Kings: a night piece.	B. 113
34.	St. Jerome in his Chamber: a night piece. 2d state.	B. 105
35.	The Scholar meditating by his Lamp. 3d state.	B. 148
36.	Death of the Virgin.	B. 99

37. Our Lord Crucified between the two Thieves.

"The Three Crosses." 3d state. B. 78

"The moment represented is the conclusion of the three hours' agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master."

38. St. Jerome kneeling. B. 102

39. St. Jerome sitting by a Tree. B. 100

40. A Jew with a High Cap. B. 133

41. A Pole with Cane and Sword. 2d state. B. 141

Case VI.

42. Oriental Head, — called the portrait of Cats. B. 286

43. Jan Lutma. 2d state. B. 276

44. The same, with more work. 2d state. B. 276

45. Renier Ansloo B. 271

46. Clement de Jonghe. 1st state. B. 272

47. Cornelius Silvius. B. 280

48. Man with a Square Beard and Split Fur Cap. B. 265

49. Old Man with a Large Beard and Fur Cap. B. 262

50. Christ healing the Sick. Called the Hundred-Guilder Piece. 1st state. B. 74

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the back ground over the Saviour's head.

51. The same. 2d state. B. 7

With additional work by Rembrandt before the re-touch of Capt. Baillie. The additional shading of the background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins; but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

Cases V. and VII.

52. A Man under a Trellis. B. 257
 53. A Young Couple walking, surprised by Death. B. 109
 54. A Young Man musing. B. 268
 55. A Woman sitting before a Stove. 4th state. B. 197
 56. Uytenbogaert "The Gold-Weigher." 2d state. B. 281
 57. "The Burgomaster Six." B. 285, between 1st and 2d states.

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr. J. P. Six, of Amsterdam. As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction

but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

58.	Head of Rembrandt, with Frizzled Hair.	B. 8
59.	Bust of Rembrandt, with Fur Cap and Robe.	B. 14
60.	Old Man with Bald Head. 2d state.	B. 324
61.	Old Man with Large Beard and Fur Cap.	B. 312
62.	Doctor Faustus.	B. 270
63.	Woman preparing to Dress after Bathing. 2d state.	B. 199
64.	Young Haaring. 4th state.	B. 275

CASE VIII.

65.	Landscape, with a Mill, a Sail seen above a Cottage.	B. 226
66.	Rembrandt's Mill.	B. 233
67.	"The Three Trees,"—landscape.	B. 212
68.	St. Catherine, frequently called "The Little Jewish Bride."	B. 342
69.	Abraham caressing Isaac.	B. 33
70.	Head of an Old Woman, called "Head of Rembrandt's Mother." 2d state.	B. 351
71.	Return from Egypt.	B. 60
72.	Landscape, with a Sportsman. 1st state.	B. 211
73.	A Village by the High Road,—"Les Trois Chaumieres." 1st state.	B. 217
74.	Landscape, with a Draughtsman.	B. 219
75.	The Negress.	B. 205

Case IX.

76.	The Annunciation. 3d state.	B. 44
77.	The Stoning of St. Stephen.	B. 97
78.	The Pancake Woman.	B. 124
79.	Landscape, with a Cow Drinking.	B. 257
80.	Rembrandt and his Wife.	B. 19

Cases X. to XIX.

Nos. 81 to 151. Seventy-one plates of the *Liber Studiorum*,
by J. M. W. Turner. Etching and mezzotint.
Gray Collection.

Cases XX., XXI.

Etchings by Francis Seymour Haden. *Gray Collection.*

Cases XXII., XXIII., XXIV.

Engravings on wood by American artists. *Museum.*

Case XXV.

Calais Pier. Etched by F. Seymour Haden, after Turner.
Gray Collection.

Cases XXVI., XXVII., XXVIII.

Etchings by American etchers. *Museum.*

Cases XXX to XXXIX.

Photographs taken by Adolphe Braun, from drawings by the
old masters. *Boston Athenæum.*

FIRST PRINT ROOM.

The Engravings hung in frames upon the walls of the FIRST PRINT ROOM were bequeathed by Mr. CHARLES SUMNER.

CASES 41 TO 67.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

IN THE HALL.

PAINTINGS AND DRAWINGS.

WASHINGTON ALLSTON.

401. Belshazzar's Feast.

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline, and of the new figure he had repainted, but not finished, only the right hand."

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portrait painter in Philadelphia.

In 1776 he went to Rome, and remained in Italy three years, at the end of which time he settled in England.

He was almost exclusively employed by George III. for

thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

402. King Lear. *Athenæum.*

JOHN SINGLETON COPLEY. (See No. 213.)

403. Portrait of Thos. Cary. *Thos. G. Cary.*

J. B. BLACKBURN.

404. Portrait of Col. Jonathan Warner, of Portsmouth,
N. H.

Purchased.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

405. Judith. (A copy.) *Athenæum.*

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

406. Eberhart, Count of Würtemberg, mourning over the
body of his son. *Athenæum.*

J. SINGLETON COPLEY. (See No. 213)

407. Portrait of Patrick Tracy. *P. T. Jackson.*

408. Portrait of Col. Sparhawk. *Samuel B. Rindge.*

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

409. Roman Picture Gallery. *Athenæum.*

410. Interior of St. Peter's. *Athenæum.*

RUYSDAEL.

411. Copy of a Landscape by, and figures by Berghem.
Athenæum.

FREDERIC P. VINTON, Boston.

415. Portrait of William Warren (1882).

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

417. The Sortie from Gibraltar, Nov. 27, 1781.

Athenæum.

Engraved by Sharp.

- 418, 419. Portraits of Mr. and Mrs. Stephen Minot.

Gift of Miss Minot.

GEORGE INNESS: b. Newburg, N. Y., 1825.

420. Landscape, Rising Storm. Gift of Geo. Higginson.

THOS. ALLEN, Boston.

421. Crossing the Prairie.

The Artist.

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

- 423, 424. L'Aller et le Retour du Marché.

Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

425. Flower Piece. *Athenæum.*

AFTER RAPHAEL.

427. Madonna della Seggiola.

Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

429. The Ferry.

Presented by the heirs of the late J. A. Blanchard.

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

431. Christ and the Woman of Samaria. *Athenæum.*

BOTTICELLI.

432. Copy of. *Miss Draper.*

THE DOWSE COLLECTION OF WATER-COLORS.

440 to 491. Painted for "*The British Gallery of Pictures.*" Copies of the Old Masters then owned in England. Bequeathed to the Athenæum by the late Thomas Dowse.

CRAIG. (?)

440. Village Festival. After Wouvermans.

P. VIOLET and PELTRO. WILLIAM TOMKINS.

441. Diana and Acteon. After Titian.

CRAIG.

442. The Happy Shepherds. After Berghem.
 443. Landscape. After Claude.

P. VIOLET.

444. Rachel secreting the Household Gods of Laban.
 After P. da Cortona.

CRAIG.

445. The Flight into Egypt. After A. Caracci.

P. W. TOMKINS.

446. Madonna and Child. After Raphael.

W. W. HODGSON.

447. Christ calling Peter and Andrew.
 After Domenichino.

UNKNOWN.

448. The Story of Calisto. After Poussin.

SATCHWELL.

449. A Female Head. After Giotto.

CRAIG.

450. Landscape, with Figures. Mid-day.
 After Claude Lorraine.
 451. Landscape, Figures and Cattle.
 After Paul Potter.

W. WESTALL.

452. Fête on the Water at Dort. Landing of Prince
 Maurice. After Cuyp.

P. W. TOMKINS and HODGSON.

453. Lot and his Daughters. After Guido.

CRAIG.

454. A Windmill. After Rembrandt.

P. W. TOMKINS.

455. Madonna of the Veil; Madonna, Child, and St.
 John. After Raphael.

W. W. HODGSON.

456. Marriage of St. Catharine. After Parmigiano.

EVANS.

457. Portrait of Berghem. After Rembrandt.

T. W. STRUTT.

458. The Smokers. After D. Teniers, Jr.

W. W. HODGSON.

459. Portrait of Gaston de Foix. After Giorgione.

T. W. STRUTT.

460. Interior of a Cottage. After A. Ostade.

T. UWINS.

461. St. Amand receiving St. Babo into his Abbey.
After Rubens.

EUSEBI.

462. The Incredulity of Thomas. After Vanderwerf.

T. UWINS.

463. The Woman taken in Adultery. After Rubens.

CRAIG.

464. Portrait of Himself, with a violin. After G. Dow.

P. VIOLET.

465. Samuel and his Mother. After Rembrandt.

P. W. TOMKINS.

466. Madonna and Child. After Correggio.

467. Girl with a Horn-Book. After Schidone.

468. Madonna, Infant Christ, and St. John.

After A. del Sarto

469. David with the Head of Goliath. After Guercino.

P. W. TOMKINS and ANSEL.

470. Allegory of Human Life. After Titian.

P. W. TOMKINS and W. W. HODGSON.

471. Danäe After Titian.

P. W. TOMKINS and ANSEL.

472. Holy Family. After Paris Bordone.

W. W. HODGSON.

473. The Nativity. After Ghirlandajo.

474. Holy Family, with St. John. After Raphael.

475. Holy Family. After Raphael.

SATCHWELL.

476. Madonna, Infant Christ, and Saints.
After Cimabue.

W. W. HODGSON.

477. Madonna and Child. After Raphael.

P. W. TOMKINS.

478. Meeting of Mary and Elizabeth.

After S. del Piombo.

479. Jesus led from the Garden of Gethsemane
to the High Priest. After Guercino.

W. W. HODGSON.

480. The Vision of St. Augustine. After Garofolo.

P. VIOLET.

481. Infant Christ sleeping on the Cross. After Guido.

W. W. HODGSON.

482. Christ appearing to St. Peter. After A. Caracci.

SATCHWELL.

483. Heads of Apostles. After Giotto.

P. VIOLET.

484. Christ in the Sepulchre. After Guercino.

P. W. TOMKINS.

485. Holy Family with Elizabeth and St. John.

After A. del Sarto.

CRAIG.

486. Rachel secreting the Household Gods of Laban.
After Murillo.

UNKNOWN.

487. Baptism of Christ. After Domenichino.

CRAIG.

488. Death of Atilius Regulus. After Salvator Rosa.

489. Landscape, with Rainbow. After Rubens.

490. Landscape, with Figures. After Claude.

491. Landscape. After Gasper Poussin?

Nos. 440 to 491. THE DOWSE COLLECTION OF WATER
COLORS. (See above, No. 440.)

EMMANUEL LEUTZE: b. 1815, in Würtemberg.

He came in childhood to America; of the Düsseldorf
School.

492. Storming of Teocalli, Mexico. Painted 1849.

W. G. Binney.

JULES JOYANT.

493. St. Maria della Salute, Venice.

CARLO MARCO. Hungarian.

494. Landscape after a Shower. *Mrs. Horatio Greenough.*

S. SALISBURY TUCKERMAN, Boston.

495. U. S. Frigate "Constitution." *The Artist.*
For sale.

DAVID NEAL: b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil of the Chevalier Ainmuller and of Piloty. In 1876 he was awarded the great medal of the Royal Bavarian Academy of Fine Arts, for his "First Meeting of Mai Stuart and Rizzio." This medal is the highest gift of the Academy, and Mr. Neal the first American upon whom it has been bestowed.

496. Interior of Westminster Abbey.

Mrs. Francis Cutting.

DR. WILLIAM RIMMER: 1816-1879.

500 to 512. Thirteen Drawings.

WILLIAM MORRIS HUNT.

Charcoals, Crayons, etc.

513. Portrait of Milton Sanford.

Gift of Mrs. Geo. W. Long.

514 to 527. Fourteen Drawings. Five of these lent by

Miss H. M. Knowlton.

JEAN FRANÇOIS MILLET.

528 to 548. Twenty-one Drawings, Water-Colors, etc.

Gift of Martin Brimmer.

WASHINGTON ALLSTON. (See No. 230.)

549. Storm at Sea, 1818.

The Ship "Galen," on which the artist returned from Europe. Drawn on shipboard after the storm.

Mr. S. Franklin Dexter.

550. Polyphemus groping for the Companions of Ulysses.

Drawn on shipboard.

Mrs. Baldwin.

551. } Tracings from the original picture of Jacob's
 552. } Dream; at Petworth Castle.
 553. Uriel in the Sun. Tracing from the picture at
 Strafford House.
 554. Una. Tracing from the outline of the painting
 owned by Mrs. Hatch, Medford.

J. S. COPLEY. (See No. 213.)

555. Portrait of Mrs. John Scollay.

Miss Mary Ann Bigelow.

556. Original sketch for the portrait of Lord Mansfield.

Athenæum.

557. Study for a portrait of a gentleman. *Athenæum.*

558. Study for a portrait of a lady. *Athenæum.*

559. Study for a painting. Death of Major Pierson.

Athenæum.

G. STUART NEWTON. (See No. 217.)

Sketches made when a pupil of the Royal Academy,
 1817.

560. Samuel Rogers.

561. H. Fuseli.

IN THE WEST ROOM.

LUCA GIORDANO, Naples, 1632-1705.

575. The Golden Age. Bought from the Doge's Palace,
Venice. *Athenæum.*
576. The Eucharist. Gift of Mrs. Thies.
577. The Flaying of Marsyas. *Athenæum.*

UNKNOWN.

578. Fruit, Flowers, and Still Life. *Athenæum.*

MICHAEL AMERIGI ANGELO DA CARAVAGGIO, 1569-1609
(attributed to).

579. Itinerant Musicians. Bequest of Chas. Sumner.
-

IN THE LAWRENCE ROOM.

PANDOLFO RESCHI: b. Dantsic, 1643.

580. Landscape with Huntsmen.
Gift of Francis Brooks.

581. Landscape with Fishermen.
Bequest of Mrs. Peter C. Brooks.

582. Landscape with Figures on a Road.
Bequest of Mrs. Peter C. Brooks.

GASPAR POUSSIN, 1613-1675 (attributed to).

583. Landscape. *Athenæum.*

KAREL DU JARDIN: b. Amsterdam, 1640; d. 1678 (attributed to).

584. Figures at a Fountain. *Athenæum.*

JOHN VAN ZOON: b. Antwerp, about 1650; d. 1700.

- 585-6. Still Life. Bequest of Charles Sumner.

SCULPTURE.

IN THE HALL.—SECOND FLOOR.

AUGUSTUS SAINT-GAUDENS, New York.

Pupil of Jouffroy.

1. Bronze Medallion, Bastien-LePage, Paris, 1880.
Purchased at the Exhibition of 1880.

OLIN L. WARNER, New York: b. Sheffield, Conn.

Pupil of Jouffroy.

2. Bust of Miss Maud Morgan. New York, 1880.
Purchased at the Exhibition of 1880.

DR. WILLIAM RIMMER: b. 1816; d. 1879.

3. The Falling Gladiator.
 4. Centaur.
- } *Rimmer Estate.*

FRANZ XAVIER DENGLER, of Covington, Ky.: b. 1854; d. 1879.

Educated at Munich, teacher in the school at the Museum.

A group of casts and sketches given to the Museum by his father, F. X. Dengler.

5. Woman with a lady-bird.
6. The Sleeping Beauty.
7. Tristram and Iseult.
8. Caught.
9. Painting, Sculpture, and Architecture; three sketches of statues for the façade of the Museum.
10. Bust of Henry F. Farney.
11. Bust of C. C. Mooar.
12. The Pouting Boy.

BARON HENRI DE TRIQUETI, France, 1804-1874.

Studied with Hersent.

15. Dante and Virgil, half-figures in bronze.

Gift of Mrs. Edward Lee Childs.

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

16. Figure of Christ bound to a column.

0 m. 90 cent. high.

NAPOLÉON JACQUES.

17. Bronze Bust of Peter the Great, Emperor of Russia.

0 m. 40 cent. high.

BRONZE MASK OF NAPOLEON.

18. From a cast taken by Dr. F. Antommarchi immediately after death.

THOMAS R. GOULD: b. Boston, 1818; d. Florence, 1881.

Studied under Seth Cheney, adopted sculpture as a profession in 1860.

19. Study for a Statue of Chas. Sumner.

Given by contribution.

IN THE PICTURE GALLERY.

LAUNT THOMPSON.

20. Bust of Dr. Henry J. Bigelow, 1883.

Harvard Medical School.

JOHN ADAMS JACKSON.

21. Bust of Dr. Edward H. Clarke, about 1870.

Dr. R. H. Fitz.

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GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphael-esque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Athenæum.

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*

Large BRUSSELS TAPESTRY. Sacrifice in the Temple. Signed F. v. H. (Van der Hecke?)

Ralph B. King, N. Y.

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the

16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer.

CHINESE HANGING. Appliqué work.

Gift of Moses Kimball.

PERSIAN RUG.

Alexander Cochrane.

BLANKETS FROM THE SANDWICH ISLANDS, SAMOAN DRESS, MALAY SKIRTS, ETC.

CASES, NOS. 1 TO 4.

ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum. Nos. 1 and 5 are on the wall, 4, 10, and 11 are hung in the Lawrence Room.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-colored velvet.

9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.

26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored, in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
 27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
 28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
 29. COVERING, of violet silk, embroidered in gold. Italian. 18th century.
 30. COPE, of cut velvet, green on green. Italian. 16th century.
 31. LETTER POUCH, with embroideries of silk and gold. 17th century, etc.
-

CASE 5.

AMERICAN EMBROIDERIES. Work of Mrs. O. W. Holmes, Jr., Mrs. Wm. F. Weld, Miss Oakey, Mrs. Damoreau, and the School of Art Needlework, also various old samplers, etc.

CASE 6.

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

GREEK EMBROIDERY in red silk; MOORISH, on white silk.
J. W. Paige.

WOMAN'S GIRDLE, MOORISH, green and gold. Gift of Mrs. Towne.

CASES NOS. 7 TO 12.

A rare and superb collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*

SADDLE CLOTH AND COLLAR. From the sack of the Summer palace. *Mrs. Edward J. Young,*

CHINESE DRESS. Woman of Rank. *Mrs. Edward J. Young,*

CASE 13.

LACES.

A RICH COLLECTION OF FIFTEEN PIECES, lent by *Mrs. Gardner Brewer.*

OTHERS, the gift of *Mrs. Geo. W. Wales.*

See also *Cases 18, 19, 20, and 21.*

CASE 14.

LACES.

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON.
Mrs. R. C. Greenleaf, Jr.

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

POINT DE VENICE. *Miss Howes.*

Three pieces of SPANISH LACE, eight EARLY ITALIAN, and
a SHAWL from CASHMERE. *Miss Griggs.*

CASE 15.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs,
blankets, etc., woven with various designs of grotesque
faces, figures of men, and birds; a few are painted;
also, some fantastical dolls. Gift of *E. W. Hooper.*

CASES 18, 19, 20, and 21.

LACES, with others in Case No. 13. A VALUABLE COLLECTION OF FORTY-TWO PIECES, mostly of 16th, 17th, and 18th centuries. Gift of *Mrs. Geo. W. Wales.*

CASES 22 to 33.

THE BRINKLEY COLLECTION OF JAPANESE, CHINESE, AND KOREAN PORCELAIN, POTTERY, AND FAIENCE.

JAPANESE.

22 and 23. Porcelain, by SHONDZUI GORODAYU, Nos. 1-5. IMARI or HIZEN Porcelain, Nos. 7 to 69 D.

- 24.** IMARI, blue and white, Nos. 70-79.
HIRADO, blue and white, Nos. 80-107 A.
EGGSHELL, blue and white, Nos. 108-111 A.
White HIRADO, Nos. 112-124 A.
HIRADO, with Colored Enamels, Nos. 125-130.
HIZEN, white, No. 131.
NABESHIMA, decorated with Colored Enamels and
Blue under the glaze, Nos. 132-141.
NABESHIMA, Celadon, Nos. 142-144.
- 25.** SATSUMA, Nos. 145-172 B.
- 26.** FAIENCE OF KIIYOTO AND ENVIRONS. By
NOMURA NINSEI, Nos. 173-178.
AWATA, Nos. 179-231 R.
FUKAKUSA, Nos. 232-236.
KIYOMIDZU, Nos. 237-245 B.
IWAKURA, Nos. 246-254.
MIZORO; called also GOBOATSU, Nos. 255-258.
- 27.** YEIRAKU, Nos. 259-291.
AKAHADA, Nos. 292-295.
KENZAN, Nos. 296-299 A.
RAKU, Nos. 300-305.
KUTANI, Nos. 306-342.
BIZEN (stoneware), Nos. 343-351 B.
HIGO; called also YATSUSHIRO, or UDO, No. 352-360.
- 28.** BANKO, Nos. 361-372.
AWAJI, Nos. 373-377.
IDZUMO, Nos. 378-387.
TAKATORI (stoneware), Nos. 388-397.
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HIMEJI (porcelain), Nos. 431, 432.
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CHINESE.

- 29.** Porcelain and Pottery.
PLAIN WHITE, Nos. 449-460.
CRACKLED, Nos. 461-478 A.
CELADON, Nos. 479-504.
MONOCHROMATIC, Nos. 505-550 B.
- 30.** Porcelain and Pottery. POLYCHROMATIC, Nos. 551-647 B.
KIEN-YO, Nos. 648-656.
- 31.** Porcelain, painted with BLUE UNDER THE GLAZE,
Nos. 657-717.
BOCCARO, Nos. 774-777.
- 32.** POLYCHROMATIC.
UNDER THE GLAZE, Nos. 718-727.
OVER THE GLAZE, Nos. 728-773.

KOREAN.

- 33.** Also Ware made in Korea by Japanese artists, Nos. 778-800.

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, 12 ft. x 2 ft. 8 in., were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Purchased in part by the Museum. part by the Athenæum.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Mrs. Chas. B. Porter*.

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige*.

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple roof in Japan. *C. A. Longfellow*.

WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faïences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sèvres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Cretan, Etruscan, Grecian, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; French, English, Delft, and Scandinavian pottery; in Case B, Compartments 1 to 10, porcelains, European and Oriental; Case C, Chinese porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, Persian and Rhodian ware and modern Bombay pottery; Case F, Japanese pottery; Case G, American pottery, Chelsea, Mass.; Case H, American pottery, Cincinnati, etc.; Case I, pottery of the American Mound Builders; Case J, Peruvian and Mexican pottery, and from Central America.

CASE A. 1.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faïence*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful,

iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Ceramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

A. 1.

MAIOLICA.

1. **MAIOLICA PLATE.** Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. **MAIOLICA MARRIAGE PLATE,** with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Aveli de Rovigo. Made at Urbino. Lawrence Collection.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).

A woodcut of one of these bottles is given in Burty's "Chef d'Œuvre des Arts Industriels," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. DISH, imitation(?). Bernard Palissy; born 1510, died 1580.
- 14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.

Geo. W. Wales.

- 18, 19. CASTELLI PLATES. *Geo. W. Wales.*

20. PLATE, RUBY LUSTRE. By MAESTRO GIORGIO, 1519-1541. Signed on back. *Geo. W. Wales.*

- 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*

29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*

- SIX CASTELLI CUPS. Painted by Grue, 1749.

Geo. W. Wales.

And several pieces lent by *A. B. French* and *Mrs. Wm. M. Hunt.*

Above case, TWO VASES, snake handles, 18 in.

Mrs. Wm. M. Hunt.

ROBBIA WARE. (*Above and by the Side of Case A.*)

30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.

31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

A. 2.

MODERN ITALIAN POTTERY. By Tomaso Castellani, Rome. Cantagalli, Florence. Scagnamiglio, Naples, etc.

A. 3.

MODERN FRENCH POTTERY. Limoges, Nancy, Barbotine, Modern Palissy. Lent by Jones, McDuffee & Stratton.

CUP AND SAUCER, by Böttcher, 1707. Gift of the Royal Porcelain Manufactory of Saxony. Meissen.

ENGLISH POTTERY, nine pieces Doulton ware. Three the gift of Sir Philip Cunliffe Owen, Director of the South Kensington Museum.

FULLAM and other Wares.

DELFT, thirteen pieces. Blue and polychrome. *Geo. W. Wales.*

On a pedestal opposite is a large Vase, with incised figures, by Miss Barlow. Gift of the manufacturer Jas. D. Doulton.

A. 4.

MARIEBURG, RÖSTRAND, AND OLD ROUEN. *G. W. Wales.*

CASE 4A.**TERRA-COTTA.**

BUST OF THE DUCHESSE DE BERRI. By PAJOU, "REGIS SCULPTOR," 1775. Presented by Geo. W. Wales.

ST. JOHN, a half length, 16th century. *C. C. Perkins.*

CLODION, 1714. Statuette of a nymph bearing a young satyr. Gift of Nathan Appleton.

F. X. DENGLER. Tall vase. Two boys swinging from a bough. Gift of A. C. Wheelwright.

MISS L. B. COMINS. Jar decorated by herself with poppies.

GEO. W. FENETY. Jar decorated with morning glories.

PRESSED BRICKS. English or Dutch, date 1611.

SÈVRES VASES. A pair 29 inches in height. Decorated by C. Develly, 1817. Handles of elephant heads and other mountings in or-molu. For sale.

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Felspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows:—

Silica	.	.	.	.	.	.	47 per cent.
Alumina	.	.	.	.	.	.	40 "
Water	.	.	.	.	.	.	13 "

A block of pure kaoline from South Carolina can be seen in Case B. 10,

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740-1745. The works were removed to Sèvres in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro,

near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow, about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. Especially noticeable are, in

B. 1.

THE PORTLAND VASE. Copied in Jasper ware. Gift of the makers, Josiah Wedgwood & Sons.

WEDGWOOD, one piece lent by *Miss Parkman*. Other specimens of Jasper ware by Wedgwood, Turner, Mayer, and Adams. *G. W. Wales*.

BRISTOL, CHELSEA, SALOPIAN, WORCESTER, CROWN DERBY. *Geo. W. Wales*.

CROWN DERBY, several pieces. Lent by *Francis Brooks*.

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by *G. W. Wales*.

COPENHAGEN, THE HAGUE, AND ST. PETERSBURG.

Three pieces of AGATE ware, produced by mixing clays of various colors, in imitation of marble or agate. Staffordshire (?). *Mrs. R. C. Greenleaf, Jr.*

B. 2.

SÈVRES AIGUIÈRE. *G. W. Wales*.

SÈVRES CUP AND SAUCER. Given by *Miss H. Stevenson*.

TWO CORNUCOPLÆ (French, time of the Empire). *Miss M. G. Loring*.

CHANTILLY, RUE DE BONDY, ETC. *Geo. W. Wales.*

CAPO DI MONTE, BUEN RETIRO. *G. W. Wales.*

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by *G. W. Wales.*

B. 3.

DRESDEN GROUP, Adam and Eve. Gift of Sypher & Co.

DRESDEN. *G. W. Wales and Mrs. D. H. Spooner.*

DRESDEN CUP AND SAUCER, flowers in high relief. *Mrs. R. C. Greenleaf, Jr.*

BERLIN. *Chas. T. How.*

BERLIN AND VIENNA. *G. W. Wales.*

B. 4.

BLUE NANKIN WARE, lent mostly by *Geo. W. Wales.*

PLATE, of deep blue, representing a hunting scene, dates from Ching-Wha, 1465-1468.

B. 5.

PALE BLUE VASE, centre of middle shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by *Geo. B. Dorr.*

Numerous pieces lent by *Mrs. W. B. Swett, Geo. W. Wales, Mrs. D. M. Spooner, and Mrs. H. P. Sturgis.*

B. 6.

Two jars, OLD MING. *Boston Athencæum.*

MOTTLED BLUE JAR, RED DRAGON ON LIP. This fine specimen was given by *Mr. Geo. B. Dorr.*

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

ENAMELLED EWER, of unusual form and decoration. *Mrs. Burlingame.*

Other pieces by *Mrs. Burlingame, Mrs. Swett, Mrs. H. P. Sturgis, and G. W. Wales.*

B. 7.

HAWTHORN JAR of remarkably fine color. *G. W. Wales.*

ALTAR CUP, white, very old and rare. *G. W. Wales.*

GREEN DRAGON BOWLS. *G. W. Wales.*

JAR, CURIOUSLY MOTTLED. Gift of D. O. Clarke.

Four blocks from the PAGODA OF NANKIN known as the PORCELAIN TOWER. Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. A BRICK, plain white glaze, gift of D. O. Clarke. TWO CAPITALS, lent by *A. B. French.* WHITE ELEPHANT IN HIGH RELIEF, presented by M. Brimmer.

In the flat compartments in front are —

B. 8.

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

B. 9.

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

B. 10.

SNUFF BOTTLES. Thirty-one. Lent by *Mrs. Geo. W. Wales.*

Above the case are, —

ROSDON, or bullock's blood. By *Dr. W. S. Bigelow.*

A LARGE VASE, grotesquely mottled in blue and green.
Presented by Mrs. S. D. Warren.

PAIR VASES. White and red, with medallions in gold outline. Presented.

THE PLATES on the wall above were lent mostly by *Mr. Wales*.

CASE C.

CHINESE PORCELAINS. Seventy-two pieces. Lent by *Geo. W. Wales*.

Especially worthy of notice are, among others, —
CÉLADON FLEURÉ (in centre).

VASE, form of water-bottle, very dark and rich, SANG-DE-BŒUF color.

WHITE OVIFORM JAR, incised.

FIVE-FINGERED ROSADON VASE.

PITCHER, dark peacock-blue.

POT YELLOW.

Tall vase, ring handles, ground TEA-LEAF glaze, seal mark.

BOWL, grains of rice, white ground, blue border (centre of side).

POT, lavender fleuré.

WATER-BOTTLE, robin's-egg glaze.

VASE, jet black color, on the neck lizards in relief.

BOTTLE, red bats.

VASE, bottle shape, gold metallic glaze, rich blue decoration, metal mountings top and bottom.

PILGRIM BOTTLE, pale apple-green, Kien Lung mark (above case).

CASE D.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Six pieces.
Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Fifteen pieces. Lent by *Miss S. Loring*.

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

COREAN, CHINESE, and other pottery.

CASE E.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

PERSIAN AND RHODIAN WARE. Lent by *G. W. Wales.*

Above case, fine PERSIAN BOWL.

SPANISH JAR, presented by G. W. Wales.

CASE F.

JAPANESE POTTERY, of various styles. Lent by *Dr. W. Sturgis Bigelow.*

CASE G.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenely. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE H.

AMERICAN POTTERY, twelve pieces from the Rookwood Pottery, Cincinnati. Gift of Mrs. M. Longworth Nichols. One gift of Miss M. Louise McLaughlin.

CASE I.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaad, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales*.

CASE J.

PERUVIAN POTTERY. Jars in animal and vegetable forms, with human faces, etc.

MEXICAN POTTERY. A number of masks, faces, little figures, children's necklaces, jars, etc.

CENTRAL AMERICAN POTTERY. Found at Sonsonate, Republic of San Salvador, Central America. Lent by *Samuel H. Savage*.

CASE JJ.

CHIRIQUÍ POTTERY. Fifty pieces. Gift of J. B. Stearns.

CASE K.**JAPANESE ART.**

IN THE FIRST COMPARTMENT. — PORCELAINS AND EARTHENWARE, mostly modern. Chiefly noticeable are, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe.

LARGE VASE. *Chas. Wolcott Brooks.*

KIOYAKI VASE, eagle and pine. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunningham. Two SATSUMA CUPS, bought of the maker, Kumasuke Seshima, Kagoshima.

K. 2.

A number of MASKS. Lent by *Dr. Chas. G. Weld.*

K. 3 and 4.

LACQUER BOXES. Lent by *Edward Cunningham, C. W. Brooks, S. K. Bayley, and Thos. R. Wheelock.*

A NUMBER OF CURIOS in ivory and wood. *Mrs. W. B. Swett*
LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

LARGE KAGA BOWL. Lent by *S. W. French.*

FOUR PIECES OF EMBROIDERY. *Mrs. L. D. Allen.*

One from *S. K. Bayley.*

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

SCREENS CUT VELVET. *Thos. R. Wheelock.*

K. 5.

FIFTY-SEVEN TEAPOTS, mostly bronze. *John H. Sturgis.*

K. 6.

Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique are very interesting.

BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service.

Above the case:—

PAINTED SCREEN, rich gold decoration. Seventeenth (?) century. Gift of Oliver W. Peabody.

PAIR JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales.*

PAIR JARS. Arita, decorated by Knaido. Gift of Miss C. L. W. French.

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

BRONZE GONG, inlaid with dragons in gold. Fine, bold work, the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE M.**JAPANESE LACQUER.**

A collection of exceptionally fine LACQUERS, medicine boxes, etc., and some silver work.

Lent by *Dr. W. Sturgis Bigelow.*

CASE N.

LACQUER, CHINESE, PERSIAN, AND CASHMERE.

PAINTINGS ON IVORY, from Delhi. Lent by *Dr. F. H. Williams, Mrs. Greenleaf.*

LACQUER BOX, inlaid with pearl, ivory, jade, talc, etc. *Dr. W. Sturgis Bigelow.*

CINNABAR LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Foochow lacquer. *Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES LACQUER, from Cashmere. Model of Taj Mahal, etc. *S. K. Bayley.*

PERSIAN BOX. *Mrs. L. D. Allen.*

PERSIAN MIRROR CASE. *C. C. Perkins.*

PERSIAN WRITING BOX. Gift of E. W. Hooper.

CASE O.

CHINESE ART.

PORCELAIN STATUETTE of a household deity. Bequest of Mrs. James W. Sever.

JAR OF JADE. Lent by *Mrs. W. B. Swett.*

IMPERIAL SEAL, jade. Taken at the sacking of the Summer Palace, in 1860. *Dr. Geo. T. Moffat.*

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

VARIOUS BRONZES, some inlaid with silver.

A LARGE NUMBER OF CRYSTALS. *Thos. Gaffield.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three plaques. Two remarkable Old CARVINGS IN WOOD. Lent by *A. D. Weld French.*

On wall:—

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt.*

CHINESE ART.

CASE Q.

A Collection of JADES, unrivalled in extent and value. PORCELAINS, IVORIES, CRYSTALS, CLOISONNÉ, and BRONZES. Lent by *Edward Cunningham.*

JADE (*lapis nephriticus*) is one of the hardest substances known, and the larger pieces here shown are the work of perhaps thirty years of labor. Owing to the rarity of the stone and the cost of cutting, such pieces are found in China only in the temples or as heirlooms in the great Mandarin families.

The **GLOBE OF ROCK CRYSTAL** is in size the third largest known.

The **CLOISONNÉ BRAZIER** was taken from the Emperor's bedside at the sacking of the Summer Palace, with the coals yet living.

SILVER SHRINE, with figure of a God in gold, from the confines of Tartary.

The square panels of **CLOISONNÉ** are among the earliest examples known.

Attention is called to the delicacy and beauty of the **SILVER INLAYING** of the bronzes.

CASE R.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LIMOGES ENAMELS.

R. 1.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum*.

1. Pitcher (*Aiguière*) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "*su-paillon* or *clinqnant*," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject, The Descent from the Cross.

Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

BOWL, ENAMELLED. Modern French. *Athenæum*.

CHINESE AND JAPANESE ENAMELS.

R. 2, 3.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

Large INCENSE BURNER. *John H. Sturgis*.

Five ROOKS on a plant growing from the sea. *Geo. W. Wales*.

Three pieces by the *Athenæum*.

BOWL. *W. Allan Gay*.

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby*.

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Mrs. G. H. Gay*.

Above the case, or on pedestal, two large CLOISONNÉ GARDEN LAMPS.

CASE S.

S. 1.

JAPANESE BRONZES.

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks*.

ANTIQUÉ WATER JAR. Fine color. *Geo. A. Goddard*.

S. 2.

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work, purchased at Philadelphia in 1876.

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige*.

POWDER HORN. Turkish, copper engraved *Athenæum*.
Four reproductions of Pompeian bronzes. *Dr. W.S. Bigelow*.

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI MIRROR. By Donatello. 15th century.
JAMNITZER CUP (silver).
GERMAN BEAKER (gilt).
CELLINI TAZZA (gilt).
BEDFORD TANKARD (gilt).
TAZZA, MELEAGER, AND ADONIS (gilt).
SIX SALT-CELLARS (gilt).
PYX (gilt).
BAS-RELIEF OF THE ENTOMBMENT (bronze).
VENETIAN SALVER.
BAS-RELIEF (silvered). By Jean Goujon. 16th century.

S. 3.

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.
23. SALT-CELLAR, of enamelled copper, white and blue with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.

30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.

47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
 48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
 49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
 50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.
- TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*

S. 4.

INDIAN METAL-WORK.

BRASS AND COPPER WARE FROM CASHMERE, HYDERABAD, POONAH, MADRAS, etc. Collected by Lockwood de Forest. Gift of Miss Brewer.

S. 5.

ORIENTAL METAL-WORK.

INDIAN METAL-WORK, as in Case S. 4.

BENARES BRASS WARE.

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige*. Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

Near this case on a pedestal, —

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing

a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE CYLINDER, flower vase, from a temple, inlaid with silver dragons and mythical birds fighting over the sea.

CASE T.

JAPANESE BRONZES, with some specimens of pottery.

BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake.

Lent by *Dr. Wm. Sturgis Bigelow.*

CASE U.

CASTS from GOLD AND SILVER WORK, mostly of 16th century. Moulds for goldsmith work. Goblet, marriage gift to Luther from the town of Wittenberg. Gift of Mrs. and Miss Brewer.

CASE V.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, candlesticks, etc., of the 12th, 15th, and 16th centuries. Gift of Mrs. and Miss Brewer.

ON THE WALL, SOUTHEAST CORNER. — WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige*. As also are the HINGES from Nuremberg, the German chest with remarkable LOCK, and the iron Spanish MONEY-BOX.

Thirteen LOCKS and other pieces of wrought iron. Belgian and German. Gift of *J. W. Paige*.

A number of HANDLES, BELL-PULLS, HINGES, ESCUTCHEONS, NAIL-HEADS, etc. Belgian wrought-iron of 16th (?) century. Gift of *Dr. Wm. S. Bigelow*. Also lent by him, a wrought-iron CANDELABRUM from Antwerp.

TREASURE CHEST OF IRON. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington.*

Above Case S, a highly decorative IRON GRILLE. Lent by *R. M. Hunt*.

CASE W.**GERMAN AND VENETIAN GLASS.**

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. *Ditto.*

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian glass. *G. W. Wales.*

4 pieces modern Venetian. *A. B. French.*

CASE X.**GOLD AND SILVER WORK.**

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by Miss Salome J. Snow.

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

SILVER SURAIS, Cashmere.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., New York. Lent by *F. H. Smith.*

GOLD PLATED SERAIS, Cashmere, and other pieces of Indian work. *Mr. and Mrs. E. J. Lowell.*

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and Gnostic. Lent by *Mrs. L. D. Allen.*

- TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter*.
 ASSYRIAN CYLINDER, engraved.
 TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by *Dr. Bowditch*.
 BRONZE LAMP. Early Christian.
 SEAL OF THE DUKE OF WELLINGTON. *Dr. Geo. T. Moffat*.
 TWO TEA CADDIES, owned successively by Byron, Thackeray, and Dickens. They bear the crest of Lord Byron. *Dr. Geo. T. Moffat*.
 SNUFF-BOX of Gilbert Stuart. Presented by *Brooks Adams*.
 SILVER RUSSIAN HANGING LAMP. Lent, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton*.
 KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. Gift of *Mrs. R. Sullivan*.
 ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan*.
 SILVER PITCHER. Chinese. *E. Cunningham*.
 EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. C. Greenleaf, Jr.*
 GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary*.
 RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.
 TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How*.

CASE Z.

MEDALS AND BRONZES.

- FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins*.
 BRONZE PLAQUE. Half-figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins*.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense*. MCCCCXLVI. Loaned by C. C. Perkins.

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis*. Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus*. *Matthei de Pastis*, MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis*." Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis*. Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere*." Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris*.

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by Mrs. Geo. Hurter.

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by C. C. Perkins.

37 CASTS OF MEDALS. Presented by C. C. Perkins.

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.

A Series of Medals. Electrotpe reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.

MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

CASE ZZ.

MEDALS, mostly Italian. Lent by *John H. Storer.*

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English or Flemish. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI. and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, and two others.

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem.

C. A. Wellington.

CABINET.

Mrs. Wm. M. Hunt.

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored

woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV. Gift of Mrs. T. B. Lawrence.

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TWO SUITS OF ARMOR. Electrotpe reproduction of suits in the Tower of London stand in the corners.

ARMS AND ARMOR, lent by *Mrs. Chas. B. Porter.* On the west wall, **BURGUNDY HELMET**, about 1550. **SPEARS**, 16th century, on one pair the arms of Nuremberg are engraved. **GAUNTLETS**, same date. **SHIELD** of the Thirty Years' War. Above are two **Morions**. Early in 17th century the fleur-de-lis was the crest of Munich.

On the east wall. **CROSS BOW AND ARROWS**; 17th century. Two **MINERS' AXES**, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four **PAPPENHEIM HELMETS** of the Thirty Years' War, a number of spears and halberds of the 16th century.

A TOLEDO RAPIER with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

In centre:—

Case of **ILLUMINATED MISSALS**, **ARABIAN KORAN**, specimens of **OLD BINDINGS**, etc., lent by *C. C. Perkins, Mrs. Brewer, Mrs. Wm. G. Weld, Mrs. R. Baker, and others.*

MAIOLESQUE BINDING, 1530-1550 A. D. *Thos. G. Appleton.*

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*

ROOM OF WOOD CARVING, ARMS, AND ARMOR.

On north wall:—

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

HALL SEAT. Venetian. Lent by *Mrs. Chas. B. Porter*.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum*.

ARMOR OF HENRI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMOR OF JAPANESE STANDARD-BEARER, imperial crest. Gift of B. R. Curtis.

CUIRASS AND SABRE. From the field of Waterloo.

Athenæum.

ARMS, PADDLES, etc., from the SANDWICH ISLANDS, twenty pieces. Gift of John H. Sturgis.

On west wall:—

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner*:—

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Jgorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ZULU ASSEGAIS, SHIELDS, DRESSES, etc., lent by *Capt. F. P. Crockett.*

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*

EIGHTEEN PANELS carved oak. Belgian. Gift of J. W. Paige.

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. Nos. 1, 6, and 10 are in the Lawrence Room; the others are on the walls or in Cases A. and B.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso, of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola 1600.
- 8 and 9. CARYATIDES, by Giovanni da Nola.
10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.

16. TWO MASKS AND TWO CARYATIDES, with slight gilding, Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena.
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

CASE A.

FURNITURE carved by LUIGI FRULLINI, of Florence. Lent by *Miss Draper*.

ST. GUDULA, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige*.

IVORY THRONE FROM DELHI. *Edward J. Lowell*.

CHINESE INLAID AND CARVED WORK. *F. W. Loring*.

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

WOODEN CASKET. Medici arms. *Miss Stearns*.

CASE B.

Nos. 3, 12, and 13, mentioned above.

WOOD CARVING. Arabesques. By Frullini, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innsbruck, by a Tyrolese wood-carver. *C. C. Perkins*.

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins*.

ST. FRANCIS. Carved in boxwood. *J. W. Paige.*

PANEL by GIOVANNI GALLAROTTI, Boston.

Numerous specimens of CHINESE and other Eastern carvings.

INDIAN MOSAIC, wood inlaid with silver, ivory, etc.

IVORY BALL, with several balls cut one within the other.
Athenæum.

Another. *Mrs. H. P. Sturgis.*

CASE C.

A Case of JAPANESE CARVINGS, *Netsuke*, in ivory, wood, and lacquer. *Dr. Wm. Sturgis Bigelow.*

CASE D.

JAPANESE SWORD GUARDS and SWORD MOUNTINGS. Particular attention is called to the unrivalled delicacy and beauty of this metal work. *Dr. Wm. Sturgis Bigelow.*

CASE E.

JAPANESE SWORDS. Lent by *Dr. Wm. Sturgis Bigelow.*

CASE F.

THE ORIENTAL ARMS on the left, were purchased at Philadelphia and presented by a former citizen of Boston. The helmet, shield, and arm-pieces are of the richest PERSIAN work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right are from the bequest of T. B. Lawrence. The PERSIAN helmet shield and arm-piece are damas-keen work (steel inlaid with gold) of great beauty.

CASE G.

Casts from ivory and carved wood work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

CASE H.

Casts from arms and armor in the museums at Munich and elsewhere in Germany. Gift of Mrs. and Miss Brewer.

8076.52
MUSEUM OF FINE ARTS.

CATALOGUE

OF

WORKS OF ART.

EXHIBITED

ON THE SECOND FLOOR.

Part 2.

Paintings, Drawings, Engravings, and Decorative Art.



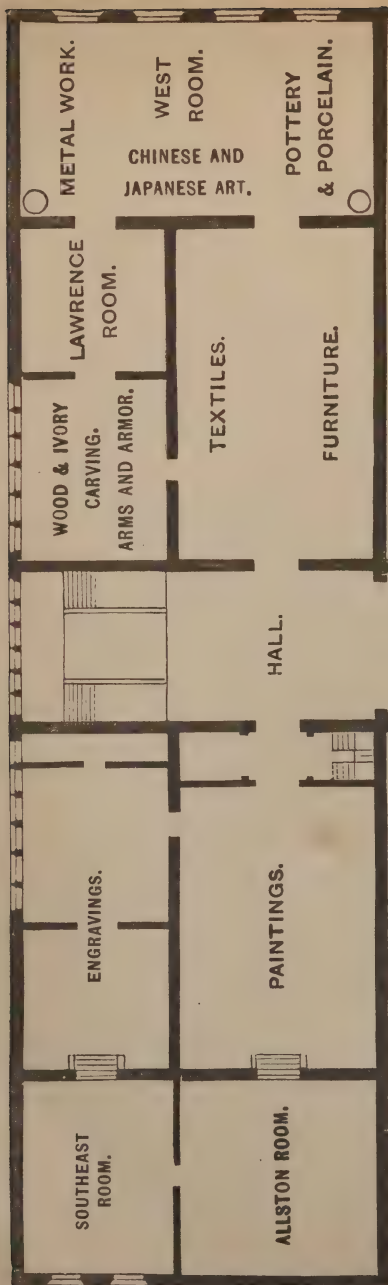
WINTER, 1887.

BOSTON:

ALFRED MUDGE & SON, PRINTERS,

NO. 24 FRANKLIN STREET.

1887.



SECOND FLOOR.



MUSEUM OF FINE ARTS.

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PART II.

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BOSTON:
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24 FRANKLIN STREET.
1887.

PICTURE GALLERY.

W. L. PICKNELL, Boston.

1. Ipswich Coast.

FRANK M. BOGGS.

2. A Rough Day, Harbor of Honfleur, France.

[Awarded a prize of \$2,500 at the First Competitive Prize Fund Exhibition of the American Art Association, New York, April, 1885, afterwards becoming the property of the Museum of Fine Arts, on account of the contributions from Boston to the Prize Fund.]

ELLEN DAY HALE.

3. An Old Retainer. *Mass. Char. Mech. Association.*
For Sale.

JOSEPH AMES.

4. Gipsy Girl. *Gift of A. M. Howland.*

MISS MARY E. WILLIAMS.

5. Cloister Life. *The Artist.*

GEO. L. BROWN.

6. View in the Pontine Marshes. *Mrs. Terry.*
For Sale.

F. BRISSOT.

7. Landscape, Horses, and Figures. *Albert F. Sise.*

EUGÈNE DESHAYES.

8. Old Windmill. *Bequest of Chas. Sumner.*

GEO. F. MICHEL, Paris.

9. Landscape, with Mill. *John H. Sturgis.*

E. ISABEY.

11. The Embarkation. French Seaport in the time of
Louis XIV. *Alexander Cochrane.*

F. DUVERNECK, Florence.

12. Study for a Portrait. *Miss Boott.*

FRANÇOIS LOUIS FRANÇAIS.

13. A Brook in the Woods. *Gift of E. D. Boit.*

JULES DUPRÉ.

14. "La Symphonie." *F. L. Ames.*

WILLIAM M. HUNT. (See No. 36.)

15. The Prodigal Son. *Miss Jane Hunt.*

EMIL CARLSEN, Boston and New York.

16. Still Life. *Miss Boott.*

FRANK HOLL, London.

17. Portrait. *C. William Loring.*

A. Q. COLLINS, Cambridge.

18. Portrait of Christopher P. Cranch. *The Artist.*

MRS. SOPHIA TOWNE DARRAH: b. Philadelphia; d. Boston,
1881.

19. Glass Head. *Gift of R. K. Darrah.*

THOMAS COUTURE: b. Senlis, 1815; d. 1879. (See 312.)

Chevalier of the Legion of Honor. Pupil of Gros and
Delaroche.

21. Study for the "Volunteers of 1792."

Presented by the contribution of several persons.

22. Head of a Bacchante. *Given by contribution.*

J. FOXCROFT COLE, Boston.

23. Mystic Lake, Winchester, Mass. *The Artist.*

FLEURY CHENU.

24. Coast. *George A. Goddard.*

ROBERT BARRETT BROWNING, London.

25. Solitude. Gift of Mrs. Bloomfield H. Moore.

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

26. La Curée. *Henry Sayles.*

JEAN FRANÇOIS MILLET: b. Greville 1814; d. 1875. (See 305.)

Pupil of Delaroche.

27. The Wood Chopper. *F. L. Ames.*

28. Woman Milking. (Unfinished.)

Gift of Martin Brimmer.

29. La Bergère Assise. Gift of Samuel D. Warren.

30. The Sewing Lesson (unfinished).

Gift of Martin Brimmer.

31. Study of a Tree. *Miss Jane Hunt.*

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

32. Nymphs Bathing, an unfinished landscape.

Gift of James Davis.

DIAZ. (See 300.)

33. Wood Interior.

Gift by contribution.

THEODORE ROUSSEAU: Paris, 1812-1867.

Pupil of Lethière.

34. Landscape.

Mrs. Hollis Hunnewell.

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

(See 15 and 102.)

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. During the last years of his life, his studio was at Boston.

36. On the St. Johns.

Thos. Wigglesworth.

37. Twin Lambs on a Hillside, Newport.

38. Girl at the Fountain.

Miss Jane Hunt.

Picture Gallery.

- | | |
|----------------------------------|------------------------------|
| 39. Girl Reading. | <i>Mrs. Chas. W. Dabney.</i> |
| 40. Portrait. | <i>Mrs. Chas. W. Dabney.</i> |
| 41. On the Charles River. | <i>Mrs. Dwight Foster.</i> |
| 42. Study for Anahita. | <i>Miss Jane Hunt.</i> |
| 43. Head of "Sleep" for Anahita. | <i>Miss Jane Hunt.</i> |
| 44. Sunset. | <i>Nathan Appleton.</i> |
| 45. Courtyard, Fayal. | <i>Mrs. Chas. W. Dabney.</i> |
| 46. Doorway with Rabbits. | <i>Mrs. Chas. W. Dabney.</i> |

CHARLES EMILE JACQUE.

47. Coming Storm. Bequest of Mrs. M. B. Sigourney.

JEAN BAPTISTE COROT. (See 32.)

48. Dante and Virgil entering the Infernal Regions.
Gift of Quincy A. Shaw.

ROBERT H. MONKS, Boston.

50. Old Willows at Potigny. Salon of 1884.
For Sale.

GEORGE FULLER: b. Deerfield, Mass., 1822; d. Boston, 1884.

51. Head of a Boy. Gift of Edward W. Hooper.

JOHN LAFARGE, New York.

52. Portrait of a Boy. *Edward W. Hooper.*

THOMAS COUTURE.

53. Le Petit Josef. *Ernest W. Longfellow.*

GUSTAVE DORÉ.

54. Summer. Gift of Richard Baker.

HENRI LEROLLE.

Pupil of Lamothe. Medal, first-class, 1880.

55. By the Riverside (1881). Gift of Francis C. Foster.

A photogravure of this painting, by Goupil & Cie, was published in the Gallery of Contemporary Art, Gebbie & Co.

W. ALLAN GAY, Boston.

56. Landscape with Pine Tree. *Albert F. Sise.*
57. The Artist's Birthplace, Hingham.

ADDED SINCE THE PRINTING OF THE CATALOGUE.

JOHN B. JOHNSTON.

82. The New-born Calf.

82a. The Orchard.

Thomas Wigglesworth.

FRANCIS WILLIAM LORING, Florence: b. Boston.

103. Evening, Capri. From the site of the Summer
Palace of Tiberius.

The Artist.

For sale.

G. STUART NEWTON.

219a. Portrait of Tristram Barnard.

Mrs. Thos. D. Townsend.

SPANISH SCHOOL (ascribed to Murillo).

428. Rebekah at the Well.

Athenæum.

ALVAN FISHER, Boston.

587. Landscape, dated Boston, 1828.

Athenæum.

FREDERIC B. DEBLOIS, Boston.

58. Game.

The Artist.

For Sale.

GEORGE INNESS.

59. Landscape.

George A. Goddard.

LOUIS RITTER, Boston.

60. East Gloucester.

Arthur Astor Carey.

CHARLES SPRAGUE PEARCE.

61. La Prière.

Mass. Char. Mech. Association.

For Sale.

C. SUHRLANDT.

62. Crossing the Steppes, Russia.

Lowell D. Allen.

MISS E. BOOTT (Mrs. Duveneck).

63. Mother and Child.

Arthur W. Blake.

J. FOXCROFT COLE.

64. A Pastoral.

The Artist.

65. Landscape with Water.

For Sale.

WILLIAM BABCOCK.

66. Girl Bathing.

W. S. Appleton.

S. S. TUCKERMAN, Boston.

Studied under Hunt, and in Paris.

67. Scarborough Pier, Fishermen running into a Harbor.

W. H. Sweet.

MRS. EMMA LÖWSTÄDT CHADWICK.

69. Fisherman's Chowder.

Mrs. C. C. Chadwick.

For Sale.

J. BASTIEN-LEPAGE.

70. Jeanne d'Arc (painted at Ramvilliers, 1879).

Erwin Davis.

GEO. INNESS.

71. Landscape.

Nathan Appleton.

GEO. H. BOUGHTON.

72. Fading Light.

Nathan Appleton.

ELIHU VEDDER, Rome : b. New York, 1836.

73. The Lair of the Sea Serpent.

Bequest of Thomas G. Appleton.

74. Fisherman and Genius.

Albert F. Sise.

75. Dominican Friars.

Miss Jane Hunt.

76. Landscape.

Bequest of Charles Sumner.

F. DUVEINECK.

77. A Circassian.

Gift of Miss Alice S. Hooper.

ERNEST W. LONGFELLOW.

78. Pffifferari, Rome, 1877.

The Artist.

FRANK W. ROGERS.

79. Pointer.

Thos. Wigglesworth.

F. DUVEINECK.

80. The Water Carriers, Venice. *Rev. Fred Ward Dennis.*

CHARLES H. DAVIS.

81. The Hamlet. Effect of Moonlight.

Miss Howes.

MEYER VON BREMEN.

83. Flower Girl.

Mrs. Alger.

MRS. ELLEN STURGIS DIXEY.

84. Arab Pilgrimage.

Mrs. C. Tappan.

ROBERT H. MONKS.

85. Late Afternoon at Potigny.

The Artist.

For Sale.

FREDERICK A. BRIDGMAN, Paris : b. America.

Pupil of Gérôme.

86. On the Nile.

Nathan Appleton.

87. In the Café, Cairo.

S. H. Pearce.

88. Head of a Circassian.

Ernest W. Longfellow.

EMILE LAMBINET.

89. Landscape.

George A. Goddard.

R. H. FULLER.

90. Landscape.

George A. Goddard.

91. Landscape.

W. S. Appleton.

EDWIN WHITE.

92. Interior of the Bargello, Florence.

Gift of Mrs. White.

PIÉRRÉ-JEAN CLAYS: b. Bruges; 1819.

Studied at Paris under Gudin. Settled at Brussels, where
in 1851 he received a gold medal.

93. Marine.

Thos. Wigglesworth.

ROBERT W. VONNOH.

94. Portrait.

The Artist.

EMIL CARLSEN.

95. The Sailor's Wife.

George A. Goddard.

ACHILLE OUDINOT.

96. Bords de L'Epte.

Mrs. Horatio Greenough.

For Sale.

FRANK HILL SMITH.

97. Morgendämmerung.

The Artist.

For Sale.

J. APPLETON BROWN.

98. Landscape.

George A. Goddard.

COMTE ALBERT DE BYLANDT.

99. Landscape, with Figures. *Miss Charlotte Whitmore.*

ELIHU VEDDER. (See 73.)

100. Head of a Sea Princess.

George A. Goddard.

101. Head.

Ernest W. Longfellow.

WM. M. HUNT. (See 36.)

102. Fortune. Study for the Capitol at Albany.

Estate of Wm. M. Hunt.

ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

200. Washington. The "Athenæum" Head.

Painted from life in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum*.

"A letter of Stuart's which appeared in the *New York Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned to the spectator, is the third portrait mentioned above; of it some fifty copies by Stuart's hands have been traced.

The second is now in London. Of the first, painted in

1795, and subsequently rubbed out, in which the *right* side of the face was shown, only three or perhaps four copies are known to exist.

201. Martha Washington.

Painted at the same time as the above.

202. Washington at Dorchester Heights.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

203. Portraits of Two Sisters, Mrs. Henry and Mrs. Davis.

F. O. Prince.

204. General Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

205. Hon. Josiah Quincy, Mayor of Boston, 1823-1829: b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

Museum of Fine Arts, Boston.

206. Portrait of Mrs. Betsey Hartigan, Dublin (about 1790).

Mrs. E. P. Lull.

206a. Portrait of Mrs. Richard Gates.

Mrs. E. P. Lull

207. Mrs. N. Coffin.

Nathan Appleton.

REMBRANDT PEALE.

208. Portrait of Rammohun Roy.

CHARLES W. PEALE.

209. Portrait of Washington, 1777-1780.

Miss J. J. Boudinot.

210. Head of Washington.

Sumner Bequest.

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome. Now resides in New York.

211. Portrait of John Quincy Adams. *From Faneuil Hall.*

J. B. GREUZE. (See 358 and 368.)

212. Portrait of Franklin.

Athenæum.

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chat-ham" and "The Death of Major Peirson," both now in the National Gallery of London. (See 403, 416 and 556.)

213. Portrait of John Hancock. *From Faneuil Hall.*

214. Portrait of Samuel Adams. *From Faneuil Hall.*

215. Portrait of Robert C. Hooper. *Mrs. Hooper.*

216. Portrait group, four children, the brothers and sisters of Gov. Gore. *Miss Robins.*

217. Portrait of John Scollay. *Dr. Henry J. Bigelow.*

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. Eng-land, 1833. (See 224, 228, 288 and 560.)

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhib-ited in the following year, "Abelard in his Study," was his last work.

218. John Adams. *Athenæum.*

219. Portrait of Fisher Ames, after Stuart. *Athenæum.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Bos-ton, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berke-ley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

220. Judge Edmund Quincy.

UNKNOWN.

221. Portrait of Irving. *Athenæum.*

JOSEPH AMES: b. New Hampshire, 1816; d. 1872.

Studied in Rome; opened a studio in Boston, but afterwards settled in New York, where he died.

222. Portrait of Daniel Webster. *Mrs. Moulton.*
For Sale.

F. WALKER.

223. Portrait of Washington Allston. Painted in London about 1807. Bequest of John E. Allston.

UNKNOWN. Ascribed to ZUCCARO.

224. Portrait of Shakespeare.
Cut from the wall of the old Globe tavern.
Bequest of Mrs. Harrison Gray Otis.

GILBERT STUART.

225. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis.

G. STUART NEWTON. (See 218.)

226. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis.

G. P. A. HEALY.

227. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis
228. Portrait of Longfellow.
Bequest of Mrs. Harrison Gray Otis.

FRANCIS ALEXANDER.

229. Portrait of N. P. Willis.
Bequest of Mrs. Harrison Gray Otis.

G. STUART NEWTON. (See 218.)

230. "Forsaken." Bequest of Thomas G. Appleton

JOSEPH G. COLE.

231. Portrait of Hon. Samuel Hale. 1828.
Miss Martha Hale.

WASHINGTON ALLSTON : b. South Carolina, 1779 ; d. at Cambridge, Mass., 1843. (See 400, 549 and 601.)

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

232. Elijah fed by the Ravens. Museum of Fine Arts.
Gift of Mrs. and Miss Hooper.

233. Isaac of York. *Athenæum*.
Ivanhoe.

235. Moonlight. *Wm. Sturgis Bigelow*.

236. Landscape.
Gift of Wm. H. Sumner to the *Athenæum*.
Painted when at college.

237. The Flight of Florimel. *Mrs. Baldwin*.

238. Rosalie. Faery Queen. *Nathan Appleton*.

Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds to plain.

— W. A.

239. Rising of a Thunder-Storm at Sea; pilot boat going off to a ship. Museum of Fine Arts. Purchased.

240. Portrait of Benjamin West, P. R. A. *Athenæum*.
The head painted in London, 1814; drapery and background added in 1837, Cambridge.

241. Portrait of himself; painted at Rome between 1801-1805. Bequest of Miss Alice Hooper.

242. Study for the head of Jeremiah; the large painting is at the Yale School of Fine Arts.

Mrs. Richard H. Dana.

HENRI REGNAULT : b. Paris, 1843; died on the field of Buzenval, Jan. 19, 1871.

Pupil of Lamothe and Cabanel.

243. Automedon, with the Horses of Achilles.

S. A. Coale, Jr.

GASPAR NIGRO, Venice, 1515.

244. Madonna holding the dead Christ; St. Sebastian and other figures attending.

JOHN SINGLETON COPLEY. (See 213.)

245. Portrait of Martha, daughter of Dr. Nath'l Coffin, wife of R. C. Derby — as St. Cecilia — 1806.

William S. Appleton.

JOHN TRUMBULL.

- 246 and 247. Portraits of Mr. and Mrs. Stephen Minot.
Gift of Miss Minot.

CINQUE CENTO PERIOD.

248. "I have trodden the wine press alone."

Miss Mary E. Williams.

PALMA IL VECCHIO. (?) (See 409.)

249. Madonna and Child with St. Francis.

W. S. Appleton.

SCHOOL OF PERUGINO.

250. Head of St. Sebastian. *C. C. Felton, Cambridge.*

BERNARDINO PINTURICCHIO, 1454-1504.

251. Holy Family. *Estate of Chas. C. Perkins.*

VENETIAN SCHOOL.

252. Man with Red Beard. *C. C. Felton, Cambridge.*

FRA BARTOLOMÈO (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

253. Saints in Adoration, part of a predella.

Mrs. Jackson.

SPANISH SCHOOL, attributed by the late owner, Mr. Henry Greenough, to Velasquez.

254. A Strolling Minstrel.

255. Distribution of Alms.

} *Estate of
Henry Greenough.*

JEAN BAPTISTE SANTERRE.

256. Portrait of the Duchesse de Longueville.

Bequest of Mrs. M. B. Sigourney.

FLEMISH SCHOOL.

257. Portrait.

Estate of Chas. C. Perkins.

SALVATOR ROSA.

258. John the Baptist.

Chas. P. Lebon.

For Sale.

G. HONTHORST (Gherardo dalle Notti.)

259. Italian Mountebank.

Dr. Henry J. Bigelow.

TINTORETTO (Giacomo Robusti): b. at Venice, 1512; d. there 1594. (See 281.)

A pupil of Titian, and painter of a very large number of paintings, many of them of extraordinary size.

260. The Adoration of the Magi.

This painting came from the Barbarigo collection; its size was especially adapted to the position which it occupied in the Casa Barbarigo, where it hung without a frame. It is very similar to a picture of the same subject in the lower hall of the Scuola San Rocco, Venice. The kneeling figure is exactly similar, the Virgin and Child bear strong resemblance, and the prominent introduction of two doves, peculiar to Tintoretto, is the same in both.

T. C. Felton.

LUCIO MASSARI. Bolognese School: b. 1569; d. 1633.

Pupil of Passerotti and in the School of the Caracci.

261. The Entombment.

Gift of Martin Brimmer.

SPANISH SCHOOL.

262. Holy Family.

J. Elliot Cabot.

NICOLAUS DA VOLTRI. Flourished in 1401.

A follower of Giotto.

263. Madonna and Child, with worshipper kneeling.

Lanzi says there is no known surviving work of his. This, however, is inscribed with his name on the hangings behind the head of the Madonna.

BASSANO. (See 277.)

265. Entombment.

Ernest W. Longfellow.

EARLY ITALIAN SCHOOL (on panel, in tempera).

268. St. Veronica displaying the likeness of Christ on the handkerchief. Gift of Nathan Appleton.

BRONZINO.

269. Head of St. Peter.

Harold Whiting.

EARLY ITALIAN.

270. Madonna and Child with Worshipper.

Gift of Mrs. C. B. Raymond.

NICCOLO ALUNNO: b. Fuligno about 1450; d. about 1510.

A follower of Perugino.

271. Saints.

Miss Baker.

272. Saints.

Miss Baker.

ANGIOLO GADDI: b. Florence, 1324; d. 1387.

Pupil of Taddeo Gaddi and Giotto.

273. Madonna and Child.

Miss Baker.

BYZANTINE SCHOOL.

274. Madonna and Child.

Mrs. Richard Baker.

BYZANTINE SCHOOL.

275. St. Mark.

Miss Helen Griggs.

BARTOLOMEO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known.

It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

276. A Pietà, with Paintings of Saints on Panels.
Signed, and dated 1485. *Quincy A. Shaw.*

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592. (See 265.)

A pupil of Bonifazio, of Venice.

277. The Scourging of Christ. *Quincy A. Shaw.*

CARLO MARATTI. (See 430.)

- 278, 279. Decorative Panels, the Figures by Maratti, festoons of Fruit and Flowers by Mario dei Fiori. From the Palazzo Rospigliosi.

Francis W. Loring.

GUIDO RENI: b. Bologna, 1575; d. 1642.

280. Magdalen. *Harold Whiting.*

TINTORETTO. (See 260.)

281. Sketch for the Assumption of the Virgin.
Bequest of Thomas G. Appleton.

PARMIGGIANO.

282. Head of a Woman. *Francis W. Loring.*

SPANISH SCHOOL.

283. Head of St. Paul. *J. Elliot Cabot.*

GRIMANI. Hubert Jakobsz: b. Delft, 1599; d. 1629. Assumed in Venice the name of his patron Doge, Grimani.

284. Head of a Girl. *Athenæum.*

Ascribed to TINTORETTO. (See 260 and 281.)

285. Head of a Man. Bequest of Stephen H. Perkins.

SIENESE SCHOOL. End of Fourteenth Century.

286. Altar piece. The Entombment and The Assumption of the Virgin. Gift of Martin Brimmer.

SOUTHEAST ROOM.

NARCISSE DIAZ DE LA PENA. (See 33.)

- 300. Landscape. *Thomas Wigglesworth.*
- 301. A Turkish Café. Bequest of Thomas G. Appleton.
- 302. Wood-nymph. *Miss Jane Hunt.*

JEAN BAPTISTE COROT. (See 32.)

- 303. Ville d'Avray. *Ernest W. Longfellow.*

CHARLES ÉMILE JACQUE. (See 47.)

- 304. Landscape, with Sheep. *Ernest W. Longfellow.*

JEAN FRANÇOIS MILLET. (See 27.)

- 305. Woman Spinning. *Miss Jane Hunt.*

THEODORE ROUSSEAU, Paris, 1812-1867. (See 34.)

Pupil of Lethiere.

- 306. Landscape. Bequest of Thomas G. Appleton.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865. (See 395.)

- 307. Landscape, near Dieppe.
Bequest of Thomas G. Appleton.

- 308. Landscape and Sheep.
Bequest of Thomas G. Appleton.

GUSTAVE COURBET: b. Ornans, 1810; d. 1877. (See 26.)

- 309. Sea view. *Mrs. Caroline A. Tappan.*
- 310. Sea view. *Mrs. Caroline A. Tappan.*

CHARLES FRANÇOIS DAUBIGNY, b. Paris, 1817-1878.

Pupil of Delaroche.

- 311. Landscape. *Mrs. Caroline A. Tappan.*
- 312. Landscape. *Mrs. Quincy A. Shaw.*

COUTURE. (See 21.)

313. A Family Group. (A sketch.) *Nathan Appleton.*

ÉMILE LAMBINET: b. Versailles, 1810; d. 1878.

314. On the Seine. *Ernest W. Longfellow.*

CÆSAR DE COCK.

315. Landscape. *Ernest W. Longfellow.*

DUTCH SCHOOL. Ascribed to TENIERS.

316. }
317. } Interior. *Miss C. F. Gustine.*

The paintings grouped together, Nos. 318 to 327, were owned by Prince Demidoff, and purchased at the sale at the palace of San Donato in 1880, by Mr. Stanton Blake.

The descriptions here given are translations from the official catalogue. The figures enclosed in brackets indicate the numbers at the sale.

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

318. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

319. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte

marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

320. *The Usurer.* [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

321. *Soap-bubbles.* [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy sitting upon the window-seat holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl inside holds a shell with the soap-suds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

322. *The Interior of a Butcher's Shop.* [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, *Catalogue raisonné*, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

ALBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

323. *Dordrecht.* [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

JACOB VAN RUYSDAEL (1625-1681) and PHILIP WOUWERMAN (1620-1668). (See 414.)

324. The Ruined Cottage. [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

WILLEM KALF: b. 1630; d. 1693.

325. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

NICHOLAS MAAS : b. at Dordrecht, 1632 ; d. at Amsterdam, 1693.

326. *The Jealous Husband.* [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "*The Listener*," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood : 0 m. 70 cent. ; width, 0 m. 50 cent.

SIMON VERELST : entered in 1666 in the Association of Artists at the Hague.

327. *Still Life.* [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken ; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas : height, 0 m. 74 cent. ; width, 0 m. 61 cent.

For Sale.

M. T. SPEECKAERT.

328. *Flowers.* 1811.

Athenæum.

P. WOUWERMAN.

329. *Trumpeter on White Horse.*

W. S. Appleton.

Ascribed to TERBURG.

330. *Venus and Mars.*

Bequest of Chas. Sumner.

SOLOMON RUYSDAEL.

332. *The Ford.*

The Heirs of Mrs. B. D. Greene.

ADRIAN VAN DER VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672. (See 337.)

Dutch school. A pupil of Wynants.

333. Sea Piece. Bequest of Stephen H. Perkins.

ROSA DI TIVOLI.

334. Landscape with Figures and Goats.

Gift of Edward Wheelwright.

EGBERT VAN DER POEL.

335. Ruined Cottage.

N. Appleton.

JACQUES D'ARTHOIS.

336. Landscape with Figures.

Gift of Mrs. Francis Brooks.

ADRIAN VAN DER VELDE. (See 333.)

337. Marine, with shipping.

W. S. Appleton.

BART VAN DER HELST.

338. Portrait of a Burgomaster of Saardam.

W. S. Appleton.

ALBERT CUYP. (See 323.)

339. Portrait of his Daughter. Bequest of Chas. Sumner

UNKNOWN.

340. Landscape, Sunset.

Athenæum.

GABRIEL METSU.

341. Woman in Confinement.

Gift of Francis Brooks.

SIMON DE VliegER.

342. Marine.

Bequest of Chas. Sumner.

DUTCH SCHOOL.

343. Interior Kitchen.

344. Shed with Fowl, etc., 1725.

Athenæum.

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

345. The Broken Pitcher.

C. W. Galloupe.

JOHN BAPTIST FRANCK: b. 1660.

346. The Crucifixion. *Miss Susan E. Stubbs.*
For Sale.

JAN VAN HUYSUM. (See 319.)

347. Fruit and Flowers. *Athenæum.*

LUCAS CRANACH: b. Cranach, 1472.

350. Portrait of a Lady. *Miss Baker.*

GERMAN SCHOOL.

351. Deposition from the Cross.
Bequest of Chas. Sumner.

LUCAS VAN LEYDEN.

352. Virgin and Disciples. *Frederick O. Prince.*

J. B. S. CHARDIN: b. Paris, 1701.

353. Still Life. Gift of Mrs. Peter C. Brooks.
354. Still Life. Gift of Martin Brimmer.

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

355. Dutch Boors. *C. W. Galloupe.*

G. V. VAN EECKHOUT.

356. Guard-room. Bequest of Chas. Sumner.

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600-1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the

church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

357. Bacchus with Attendant Fawn and Satyr.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.
(See 212 and 368.)

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

358. Chapeau Blanc. *Athenæum. Dowse Collection.*

RICHARD PARKES BONINGTON: b. England, 1801; d. 1828.

359. A Scene from Gil Blas.

Bequest of Thomas G. Appleton.

JOHN CONSTABLE: b. England, 1776; d. 1837.

360. Rochester Castle. Bequest of Thomas G. Appleton.

361. His Native Village. *Ernest W. Longfellow.*

L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member

of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

362. (A Study.) Hector drawn at the Chariot of Achilles.
Gift of Mrs. E. D. Cheney.

HANS HOLBEIN: b. Augsburg, 1498 ; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

363. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished ; the shadows are trans-

parent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

After HANS HOLBEIN.

364. Portrait of a Man. Sumner bequest.

DAVID VINCKENBOOMS.

365. A Fight with Death. Sumner Bequest.

ARY SCHEFFER.

366. Beatrice and Dante. *Estate of Charles C. Perkins.*

JOSEF ISRAELS.

367. The Convalescent. *George A. Goddard.*

JEAN BAPTISTE GREUZE. (See 212 and 358.)

368. Head of a Boy. *George A. Goddard.*

JEAN LÉON GÉROME.

369. Greek Slave. *George A. Goddard.*

WILLIAM ETTY: b. 1789; d. 1849.

370. Woman Reclining. *John H. Sturgis.*

THOMAS GAINSBOROUGH (attributed to).

371. Portrait of Charles James Fox.
Bequest of Chas. Sumner.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

372. The Duchess of Cleveland.

Bequest of Chas. Sumner.

373. Portrait of Sir Charles Hobby.

Athenæum.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion.

374. Portrait of Miss Louisa Pyne.

Gift of Thos. G. Appleton.

375. The Banished Lord.

Bequest of S. H. Perkins.

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

376. Portrait of Benj. West. Bequest of S. H. Perkins.

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

377. Copy of Madonna di San Sisto.

Bequest of S. H. Perkins.

ANDEA DEL SARTO.

378. Holy Family.

Quincy A. Shaw.

ORIZONTI (so called). Johannes Foon Bloemen.

379 and 380. Landscapes.

F. W. Loring.

Ascribed to VELASQUEZ.

381. Playing at Morro.

Athenæum.

NICCOLO CANZONI.

382. Dante and Virgil meeting Homer.

Estate of Chas. C. Perkins.

WATER COLORS.

JOHN W. BUNNEY.

385. Choir and Apse of San Vitale. Ravenna, 1874.

Bequest of Stephen H. Perkins.

ARMAND THÉOPHILE CASSAGNE.

386. Le dormoir du Nid de l'Aigle.

387. Le Charlemagne et le Roland.

‡ Gift of Mrs. Caroline Tappan.

GEORGE FRIPP, R. W. S., London.

388. Glen Slighan, Skye.

Purchased.

J. ROLLIN TILTON, Rome; b. Boston.

390. Olevano.

391. Lido, Morning.

BARBARA LEIGH SMITH BODICHON.

392. Slate Cliff, Wales.

Gift of T. W. Higginson.

GEORGE LANCE, 1802-1864, England.

393. A Red Cabbage.

Estate of Chas. C. Perkins.

C. BOSSOLI.

394. View of Toledo.

Bought at sale of effects of the Empress Eugénie.

Gift of Mrs. R. J. Mackintosh.

PASTELS.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865. (See 307.)

395. Oxen Ploughing.

Bequest of Thomas G. Appleton.

FRANCESCO BARTOLOZZI, 1730-1813.

396 and 397. Amorini, from the Farnesina.

Chas. C. Perkins.

MAURICE QUENTIN DE LA TOUR.

398. Portrait of Louise d'Orleans.

Nathan Appleton.

JAPANESE.

399. Drawing in India ink of a Crow.

IN CASE BETWEEN WINDOWS.**MINIATURES.****A.**

Mrs. James Carter, 1798. By MALBONE. Bequest of Mrs. J. W. Sever.

Napoleon by DUCHESNE.

Mrs. P. T. Jackson.

EIGHT MINIATURES, Portraits of the Family of Philip Egalité.

W. S. Appleton.

Russell Sturgis by Miss GOODRICH.

Others by R. H. STAIGG, 1850; ALVAN CLARK, 1836; SUNQUA, 1852; T. HENRY BROWN, 1841; GEO. L. SAUNDERS, about 1834; H. G. FETTE, Miss ALLEN, etc.

Miniatures of Taj-i-Mahal and her husband, Schangir. Indian.

Gift of Miss Brewer.

B.

Fifty-three miniatures and four drawings and paintings, illustrating costume from Louis XV. to Napoleon III. Gift of Nathan Appleton.

Silver Russian hanging lamp, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire.

FRESCOS, BYZANTINE PAINTINGS, ETC.

HEAD, THE INFANT SAVIOUR, IN FRESCO. School of Giotto.
From the wall of the Monastery of the Chartreuse,
Villeneuve Sur Rhône, near Avignon, France.

F. Cope Whitehouse.

FRESCO FROM FRIBURG.

Mrs. Bruen.

BYZANTINE BOX, with figures of Madonna and Child, and
Christ in royal robes, on a gold ground. On the
reverse, the Annunciation, St. Peter and St. Paul.

Miss E. G. Cummings.

MODERN GREEK PAINTINGS.

Gift of T. H. Chandler.

SIX MINATURES, FLORENTINE.

Gift of Mrs. C. B. Raymond.

SECOND PRINT ROOM.

The drawings and studies numbered as follows are hung above the cases of the Second Print Room.

PAUL DELAROCHE.

600. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. (See 232 and 400.)

Sketches, unfinished oils, etc.

601. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

602. Dido and Anna. Study for 618.

603. Landscape.

604. Titania's Court. An outline.

605. Ship at Sea. Sketch in chalk.

606. Same. Small size, study in oil.

607. Christ healing the Sick. First Study.

608. Death of King John.

609. Head of a Woman in profile.

610. Study for Belshazzar's Feast.

611. "A Troubadour."? Girl in male costume.

612. Lover playing on a Guitar.

613. A Sibyl.

614. Copy of Rubens's Cupid playing with the helmet of Mars.
615. A Sibyl. Outline in chalk. Life size.
616. Heliodorus driven from the Temple. Sketch in chalk.
617. Study for a Portrait of Loammi Baldwin.

Mrs. Baldwin.

618. Dido and Anna. Outline in umber and chalk. Life size.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

619. Study of a woman. *Mrs. R. H. Dana.*

In the Cases.

THE GRAY COLLECTION OF ENGRAVINGS.

This collection was made by the late Francis C. Gray, and bequeathed by him to Harvard University. Deposited by that institution in the Museum.

Besides these prints, others belonging to the Museum, or lent, are frequently shown.

These are changed from time to time. Catalogues of the contents are posted near each case.

FIRST PRINT ROOM.

Many of the Engravings hung in frames upon the walls of the FIRST PRINT ROOM were bequeathed by Mr. CHARLES SUMNER.

CASES 41 TO 67.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. *Harvard University.*

A number of prints are exhibited in Cases; these are changed from time to time, in order to exhibit special portions of the collection. By making a previous appointment with the Curator of Engravings, Mr. GREENLEAF, opportunity will be given to students to examine the collection on Tuesdays and Wednesdays.

ON THE WALL. Portrait of Francis C. Gray, the donor, painted by F. ALEXANDER.

IN THE HALL.

PAINTINGS AND DRAWINGS.

WASHINGTON ALLSTON.

400. Belshazzar's Feast. (See 232 and 601.)

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared : finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline, and of the new figure he had repainted, but not finished, only the right hand."

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"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

401. Study for Belshazzar's Feast. *Miss R. C. Dana.*

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portrait painter in Philadelphia.

In 1776 he went to Rome, and remained in Italy three years, at the end of which time he settled in England.

He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as

its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

402. King Lear.

Athenæum.

JOHN SINGLETON COPLEY. (See 213 and 556.)

403. Portrait of Thos. Cary.

Thos. G. Cary.

404. Portrait of Patrick Tracy.

P. T. Jackson.

405. Portrait of Col. Sparhawk.

Samuel B. Rindge.

J. B. BLACKBURN.

406. Portrait of Col. Jonathan Warner, of Portsmouth,
N. H. Purchased.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

407. Judith. (A copy.)

Athenæum.

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858. (See 366.)

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

408. Eberhart, Count of Würtemberg, mourning over the
body of his son. *Athenæum.*

PALMA VECCHIO. Jacopo Palma, called il Vecchio, "the Elder": b. Scrinialta, 1490; d. 1560? (See 249.)

409. The Annunciation.

Quincy A. Shaw.

HUÉ.

410. The Shipwreck.

Athenæum.

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

411. Roman Picture Gallery.

Athenæum.

412. Interior of St. Peter's.

Athenæum.

RUYSDAEL. (See 324.)

414. Copy of a Landscape by, and figures by Berghem.
Athenæum.

JOHN SMITH LEWIS.

415. Waiting for Low Tide to gather Seaweed. Stormy Weather.

Honorable Mention at the Salon of 1886.

The Artist.

ARTHUR QUARTLEY.

416. Rugged Maine. *Mass. Char. Mech. Association.*

WALTER F. LANSIL.

417. The Veteran of the Heroic Fleet.
Mass. Char. Mech. Association.

THOMAS ALLEN.

418. On the Highway near Ecoen. *The Artist.*

GEO. INNESS, b. Newburg, N. Y., 1825.

419. Landscape, Rising Storm. Gift of Geo. Higginson.

F. DUVEINECK.

420. Portrait. *Miss Boott.*

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

- 423, 424. L'Aller et le Retour du Marché.

Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyder and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

425. Flower Piece. *Athenæum.*

AFTER RAPHAEL.

427. Madonna della Seggiola.

Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht. 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

429. The Ferry.

Presented by the heirs of the late J. A. Blanchard.

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713. (See 278.)

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

430. Christ and the Woman of Samaria. *Athenæum.*

UNKNOWN ITALIAN.

431. Christ Curing the Blind. *Athenæum.*

THE DOWSE COLLECTION OF WATER-COLORS.

440 to 491. Painted for "*The British Gallery of Pictures.*" Copies of the Old Masters then owned in England. Bequeathed to the Athenæum by the late Thomas Dowse.

439. Portrait of Thomas Dowse. Engraved by J. Andrews after Wight. Gift of Thos. H. Chandler.

CRAIG. (?)

440. Village Festival. After Wouvermans.

P. VIOLET and PELTRO. WILLIAM TOMKINS.

441. Diana and Actæon. After Titian.

CRAIG.

442. The Happy Shepherds. After Berghem.
443. Landscape. After Claude.

P. VIOLET.

444. Rachel secreting the Household Gods of Laban.
After P. da Cortona.

CRAIG.

445. The Flight into Egypt. After A. Caracci.

P. W. TOMKINS.

446. Madonna and Child. After Raphael.

W. W. HODGSON.

447. Christ calling Peter and Andrew.
After Domenichino.

UNKNOWN.

448. The Story of Calisto. After Poussin.

SATCHWELL.

449. A Female Head. After Giotto.

CRAIG.

450. Landscape, with Figures. Mid-day.
After Claude Lorraine.
451. Landscape, Figures and Cattle.
After Paul Potter.

W. WESTALL.

452. Fête on the Water at Dort. Landing of Prince
Maurice. After Cuyp.

P. W. TOMKINS and HODGSON.

453. Lot and his Daughters. After Guido.

CRAIG.

454. A Windmill. After Rembrandt.

P. W. TOMKINS.

455. Madonna of the Veil; Madonna, Child, and St.
John. After Raphael.

W. W. HODGSON.

456. Marriage of St. Catharine. After Parmigiano.

EVANS.

457. Portrait of Berghem. After Rembrandt.

T. W. STRUTT.

458. The Smokers. After D. Teniers, Jr.

W. W. HODGSON.

459. Portrait of Gaston de Foix. After Giorgione.

T. W. STRUTT.

460. Interior of a Cottage. After A. van Ostade.

T. UWINS.

461. St. Amand receiving St. Babo into his Abbey.
After Rubens.

EUSEBI.

462. The Incredulity of Thomas. After Vanderwerf.

T. UWINS.

463. The Woman taken in Adultery. After Rubens.

CRAIG.

464. Portrait of Himself, with a violin. After G. Dow.

P. VIOLET.

465. Samuel and his Mother. After Rembrandt.

P. W. TOMKINS.

466. Madonna and Child. After Correggio.

467. Girl with a Horn-Book. After Schidone.

468. Madonna, Infant Christ, and St. John.
After A. del Sarto.

469. David with the Head of Goliath. After Guercino.

P. W. TOMKINS and ANSEL.

470. Allegory of Human Life. After Titian.

P. W. TOMKINS and W. W. HODGSON.

471. Danæ. After Titian.

P. W. TOMKINS and ANSEL.

472. Holy Family. After Paris Bordone.

W. W. HODGSON.

473. The Nativity. After Ghirlandajo.
474. Holy Family, with St. John. After Raphael.
475. Holy Family. After Raphael.

SATCHWELL.

476. Madonna, Infant Christ, and Saints.
After Cimabue.

W. W. HODGSON.

477. Madonna and Child. After Raphael.

P. W. TOMKINS.

478. Meeting of Mary and Elizabeth.
After S. del Piombo.
479. Jesus led from the Garden of Gethsemane to the
High Priest. After Guercino.

W. W. HODGSON.

480. The Vision of St. Augustine. After Garofolo.

P. VIOLET.

481. Infant Christ sleeping on the Cross. After Guido.

W. W. HODGSON.

482. Christ appearing to St. Peter. After A. Caracci.

SATCHWELL.

483. Heads of Apostles. After Giotto.

P. VIOLET.

484. Christ in the Sepulchre. After Guercino.

P. W. TOMKINS.

485. Holy Family with Elizabeth and St. John.
After A. del Sarto.

CRAIG.

486. Rachel secreting the Household Gods of Laban.
After Murillo.

UNKNOWN.

487. Baptism of Christ. After Domenichino.

CRAIG.

488. Death of Atilius Regulus. After Salvator Rosa.
 489. Landscape, with Rainbow. After Rubens.
 490. Landscape, with Figures. After Claude.
 491. Landscape. After Gasper Poussin?

Nos. 440 to 491. THE DOWSE COLLECTION OF WATER-COLORS. (See above, No. 440.)

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841. (See 418.)

492. The Sortie from Gibraltar, Nov. 27, 1781.

Athenæum.

Engraved by Sharp.

JULES JOYANT.

493. St. Maria della Salute, Venice.

CARLO MARCO. Hungarian.

494. Landscape after a Shower. *Mrs. Horatio Greenough.*

S. SALISBURY TUCKERMAN, Boston. (See 94.)

495. U. S. Frigate "Constitution." *The Artist.*
 For Sale.

POLIDORO DA CARAVAGGIO (attributed to): b. Caravaggio, 1495; d. 1543.

Pupil of Raphael.

496. The Three Graces. From Raphael's fresco in the Farnesina, Rome. In the original, the figures are undraped. *J. E. Freeman.*

JEAN FRANÇOIS MILLET.

528 to 548. Twenty-one Drawings, Water-Colors, etc.
Gift of Martin Brimmer.

WASHINGTON ALLSTON. (See No. 232, 400 and 601.)

549. Storm at Sea, 1818.

The Ship "Galen," on which the artist returned from Europe. Drawn on shipboard after the storm.

Mr. S. Franklin Dexter.

550. Polyphemus groping for the Companions of Ulysses.
Drawn on shipboard.

Mrs. Baldwin.

551. } Tracings from the original picture of Jacob's

552. } Dream; at Petworth Castle.

553. Uriel in the Sun. Tracing from the picture at
Strafford House.

554. Una. Tracing from the outline of the painting
owned by Mrs. Hatch, Medford.

J. S. COPLEY. (See No. 213 and 403.)

556. Original sketch for the portrait of Lord Mansfield.

Athenæum.

557. Study for a portrait of a gentleman. *Athenæum.*

558. Study for a portrait of a lady. *Athenæum.*

559. Study for a painting. Death of Major Pierson.

Athenæum.

G. STUART NEWTON. (See 218, 226 and 230.)

Sketches made when a pupil of the Royal Academy,
1817.

560. Samuel Rogers.

561. H. Fuseli.

DAVID COX. 1783-1859.

562. Landscape with Cattle.

Athenæum.

FRANÇAIS, LOUIS F.

563. Wood Finisterre.

Gift of E. D. Boit.

IN THE WEST ROOM.

PIETRO DA CORTONA (Pietro Berretini): b. Cortona, 1596;
d. Rome, 1669.

570. Hercules and Omphale. *J. C. Hooker.*

CARLO CIGNANI.

571. Hagar and Ishmael. *Athencæum.*

FRANCESCO ZUCCARELLI, Tuscany, 1702-1788.

572. Landscape. *Athencæum.*

LUCA GIORDANO, Naples, 1632-1705.

Pupil of Pietro da Cortona.

575. The Golden Age. Bought from the Doge's Palace,
Venice. *Athencæum.*

576. The Eucharist. Gift of Mrs. Thies.

577. The Flaying of Marsyas. *Athencæum.*

UNKNOWN.

578. Fruit, Flowers, and Still Life. *Athencæum.*

MICHAEL AMERIGI ANGELO DA CARAVAGGIO, 1569-1609,
Rome (attributed to).

579. Itinerant Musicians. Bequest of Chas. Sumner.

IN THE LAWRENCE ROOM.

PANDOLFO RESCHI: b. Dantsic, 1643.

Pupil of Jacopo Borgognone.

580. Landscape with Huntsmen.

Gift of Francis Brooks.

581. Landscape with Fishermen.

Bequest of Mrs. Peter C. Brooks.

582. Landscape with Figures on a Road.

Bequest of Mrs. Peter C. Brooks.

GASPAR POUSSIN, Rome, 1613-1675 (attributed to).

Pupil of Niccolo Poussin.

583. Landscape.

Athencæum.

KAREL DU JARDIN: b. Amsterdam, 1640; d. 1678 (attributed to).

Pupil of Nicholas Berghem.

584. Figures at a Fountain.

Athencæum.

JOHN VAN ZOON: b. Antwerp, about 1650; d. 1700.

585-6. Still Life.

Bequest of Charles Sumner.

SCULPTURE.

IN THE HALL.—SECOND FLOOR.

AUGUSTUS SAINT-GAUDENS, New York.

Pupil of Jouffroy.

1. Bronze Medallion, Bastien-LePage, Paris, 1880.
Purchased at the Exhibition of 1880.

OLIN L. WARNER, New York: b. Sheffield, Conn.

Pupil of Jouffroy.

2. Bust of Miss Maud Morgan, New York, 1880. Cast.
Purchased at the Exhibition of 1880.

DR. WILLIAM RIMMER: b. 1816; d. 1879.

3. The Falling Gladiator. } Casts. } *Rimmer Estate.*
4. Centaur. } Granite. }

4 A. Head of St. Stephen. Bequest of Stephen H. Perkins.

FRANZ XAVIER DENGLER, of Covington, Ky.: b. 1854; d. 1879.

Educated at Munich, teacher in the school at the Museum.

A group of casts and sketches given to the Museum by his father, F. X. Dengler.

5. Woman with a lady-bird.
6. The Sleeping Beauty.
7. Tristram and Iseult.
8. Caught.
9. Painting, Sculpture, and Architecture; three sketches.
of statues for the façade of the Museum.
10. Bust of Henry F. Farney.
12. The Pouting Boy

BARON HENRI DE TRIQUETI, France, 1804-1874.

Studied with Hersent.

15. Dante and Virgil, half-figures in bronze.
Gift of Mrs. Edward Lee Childe,

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

16. Figure of Christ bound to a column.

Marble. 0 m. 90 cent. high.

Stanton Blake.

NAPOLÉON JACQUES.

17. Bronze Bust of Peter the Great, Emperor of Russia.

0 m. 40 cent. high.

Stanton Blake.

BRONZE MASK OF NAPOLEON.

18. From a cast taken by Dr. F. Antommarchi immediately after death.

Atheneum.

THOMAS R. GOULD: b. Boston, 1818; d. Florence, 1881.

Studied under Seth Cheney, adopted sculpture as a profession in 1860.

19. Study for a Statue of Chas. Sumner.

Given by contribution.

MISS ANNE WHITNEY.

20. Le Modèle. Bust in bronze.

Gift of Mrs. Maria W. Chapman.

L. TASSI.

21. Humberto, King of Italy. Bust in marble, 1883.

Gift of his Majesty the King to the City of Boston.

BARTHOLDI.

22. Terra Cotta Model of Liberty Enlightening the World.

Nathan Appleton.

23. Bronze Reduction of the Venus de Milo. *G. V. Fox.*

WILLIAM M. HUNT.

24. Profile of Thomas Couture. Cast.

Gift of Miss Helen M. Knowlton.

Carved Wood Buffet, Venetian Style of the Seventeenth Century,

Edward Robinson.

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GALLERY OF TEXTILES.

TAPESTRIES.

THE two magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. Their dimensions are twenty feet by twelve, and they represent Summer and Autumn. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer and Autumn.
Lent by the late Geo. O. Hovey.

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphael-esque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Athencæum.

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*

On the walls are hung several fine specimens of PERSIAN or ITALIAN in imitation of Persian design FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellan

at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer.

CHINESE HANGING. Appliqu work.

Gift of Moses Kimball.

PERSIAN RUG.

Alexander Cochrane.

BLANKETS FROM THE SANDWICH ISLANDS, SAMOAN DRESS, MALAY SKIRTS, ETC.

CASES, NOS. 1 TO 4.

ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century. One small one.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-colored velvet.
9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.

10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored,

in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.

27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
 28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
 29. COVERING, of violet silk, embroidered in gold. Italian. 18th century.
 30. COPE, of cut velvet, green on green. Italian. 16th century.
 31. LETTER POUCH, with embroideries of silk and gold. 17th century, etc.
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CASE 5.

EMBROIDERY, mostly ITALIAN. Gift of J. W. Paige; also SPANISH and AMERICAN.

CASE 6.

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

GREEK EMBROIDERY in red silk; MOORISH, on white silk.
J. W. Paige.

WOMAN'S GIRDLE, MOORISH, green and gold. Gift of Mrs. Towne.

CASES NOS. 7 TO 12.

A rare and superb collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*

Others from the Estate of *Alfred Greenough.*

CASE 13.

NAVAJO BLANKETS AND ZUÑI POTTERY. Lent by *Clarence Pullen.*

CASE 14.

BROCADE DRESSES, Italian and French.

PERSIAN RUG, etc.

SCREENS OF CUT AND UNCUT VELVET. *Thomas R. Wheelock.*

CASE 16.

LACES.

A RICH COLLECTION OF FIFTEEN PIECES, lent by *Mrs. Gardner Brewer.*

OTHERS, the gift of Mrs. Geo. W. Wales.

See also *Cases 18, 19, 20, and 21.*

CASE 17.

LACES.

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON. *Mrs. R. C. Greenleaf, Jr.*

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

POINT DE VENISE. *Miss Howes.*

CASHMERE SCARF. *Miss Newell.*

Three pieces of SPANISH LACE, eight EARLY ITALIAN, and a SHAWL from CASHMERE. *Miss Griggs.*

CASE 17A.

A COLLECTION OF LACES. Gift of J. W. Paige.

CASES 18, 19, 20, and 21.

LACES, with others in Case No. 16. A VALUABLE COLLECTION OF FORTY-TWO PIECES, mostly of 16th, 17th, and 18th centuries. Gift of Mrs. Geo. W. Wales.

CASE 22.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of E. W. Hooper.

CASE 23.

CARDINAL'S CAMICE, plaited by Nuns. *Miss Williams.*

PERSIAN EMBROIDERY. *A. Greenough Estate.*

PINA SCARF. Gift of *Mrs. John L. Gardner.*

CASE 24.

ITALIAN TEXTILES AND EMBROIDERIES, CHURCH VESTMENTS AND ALTAR HANGINGS, mostly the gift of Mrs. Geo. W. Wales.

CASE 25.

CHINESE, mostly lent from the Estate of *Alfred Greenough*, by *Charles H. Parker, Executor.*

CASE 26.

CASHMERE, mostly lent from the Estate of *Alfred Greenough*, by *Charles H. Parker, Executor.*

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, 12 ft. x 2 ft. 8 in., were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Purchased in part by the Museum. part by the Athenæum.

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*

In Centre:

JAPANESE SHRINE, with image of Buddha. Gift of Dr. Henry J. Bigelow.

JAPANESE SHRINE. Lent by *Chas. A. Longfellow.*

WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faïences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sèvres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Cretan, Etruscan, Grecian, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; French, English, Delft, and Scandinavian pottery; in Case B, Compartments 1 to 10, porcelains, European and Oriental; Case C, Chinese porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, Persian and Rhodian ware and modern Bombay pottery, Case F, Japanese pottery; Case G, American pottery, Chelsea, Mass.; Case H, American pottery, Cincinnati, etc.; Case I, pottery of the American Mound Builders; Case J, Peruvian and Mexican pottery and from Central America.

CASE A. 1.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faïence*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful,

iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Speziera jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Ceramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

A. 1.

MAIOLICA.

1. **MAIOLICA PLATE.** Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. **MAIOLICA MARRIAGE PLATE,** with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).

A woodcut of one of these bottles is given in Burty's "*Chef d'Œuvre des Arts Industriels*," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. DISH, imitation(?). Bernard Palissy; born 1510, died 1580
- 14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.

Geo. W. Wales.

- 18, 19. CASTELLI PLATES. *Geo. W. Wales.*

20. PLATE, RUBY LUSTRE. By MAESTRO GIORGIO, 1519-1541. Signed on back. *Geo. W. Wales.*

- 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*

29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*

- SIX CASTELLI CUPS. Painted by Grue, 1749.

Geo. W. Wales.

And several pieces lent by *A. B. French, Mrs. Wm. M. Hunt, and Miss Helen Griggs.*

Above case, TWO VASES, snake handles, 18 in.

Mrs. Wm. M. Hunt.

ROBBIA WARE. (*Above and by the Side of Case A.*)

30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.

31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

A. 2.

ANGEL, by MAESTRO GIORGIO. *Mrs. R. Baker.*

MODERN ITALIAN POTTERY. By Tomaso Castellani, Rome. Cantagalli, Florence. Scagnamiglio, Naples, etc. Also by Giustiniani, Naples. Turelli, etc. Lent by *Miss Griggs.*

A. 3.

MODERN FRENCH POTTERY. Limoges, Nancy, Barbotine, Modern Palissy. Lent by *Jones, McDuffee & Stratton.*

SWISS, GERMAN, HUNGARIAN. *Miss H. Griggs.*

CUP AND SAUCER, by Böttcher, 1707. Gift of the Royal Porcelain Manufactory of Saxony. Meissen.

ENGLISH POTTERY, nine pieces Doulton ware. Three the gift of Sir Philip Cunliffe Owen, Director of the South Kensington Museum.

FULLAM and other Wares.

DELFT, thirteen pieces. Blue and polychrome. *Geo. W. Wales.*

OLD ENGLISH SILVER WARE. *Mrs. Henry Frost.*

COPENHAGEN. *Mrs. A. Gray and A. B. French.*

On a pedestal opposite is a large Vase, with incised figures, by Miss Barlow. Gift of the manufacturer Jas. D. Doulton.

A. 4.

MARIEBURG, RÖSTRAND, AND OLD ROUEN. *G. W. Wales.*

CASE AA.**TERRA-COTTA.**

BUST OF THE DUCHESSE DE BERRI. By PAJOU, "REGIS SCULPTOR," 1775. Presented by Geo. W. Wales.

ST. JOHN, a half length, 16th century. *C. C. Perkins.*

CLAUDE MICHEL CLODION, born at Nancy, 1738; d. 1814.
Statuette of a nymph bearing a young fawn. Gift of
Nathan Appleton.

F. X. DENGLER. Tall vase. Two boys swinging from a
bough. Gift of A. C. Wheelwright.

MISS L. B. COMINS. Jar decorated by herself with poppies.

GEO. W. FENETY. Jar decorated with morning glories.

PRESSED BRICKS. English or Dutch, date 1611.

MOORISH AND SPANISH TILES. Gift of E. W. Hooper,
and lent by *Miss Helen Griggs*.

HEAD, NEAPOLITAN. Gift of Miss Griggs.

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntse* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows:—

Silica	.	.	.	.	.	.	47 per cent.
Alumina	.	.	.	.	.	.	40 "
Water	.	.	.	.	.	.	13 "

A block of pure kaoline from South Carolina can be seen in Case B. 10.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740–1745. The works were removed to Sèvres in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro,

near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow, about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. Especially noticeable are, in

B. 1.

THE PORTLAND VASE. Copied in Jasper ware. Gift of the makers, Josiah Wedgwood & Sons.

WEDGWOOD, one piece lent by *Miss Parkman*. Six pieces, gift of Miss C. L. W. French. Other specimens of Jasper ware by Wedgwood, Turner, Mayer, and Adams. *G. W. Wales*.

BRISTOL, CHELSEA, SALOPIAN, WORCESTER, CROWN DERBY. *Geo. W. Wales*.

CROWN DERBY, several pieces. Lent by *Mrs. Jackson*, *Mrs. P. B. Howard*, etc.

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by *G. W. Wales*.

COPENHAGEN, THE HAGUE, ST. PETERSBURG, FÜRSTENBURGH, AND NYMPHENBURGH.

Three pieces of AGATE ware, produced by mixing clays of various colors, in imitation of marble or agate. Staffordshire (?). *Mrs. R. C. Greenleaf, Jr.*

B. 2.

SÈVRES AIGUIÈRE. *G. W. Wales*.

SÈVRES CUP AND SAUCER. Given by Miss H. Stevenson.

TWO CORNUCOPIÆ (French, time of the Empire). *Miss M. G. Loring*.

CHANTILLY, RUE DE BONDY, ETC. *Geo. W. Wales.*

CAPO DI MONTE, BUEN RETIRO. *G. W. Wales.*

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by *G. W. Wales.*

B. 3.

DRESDEN GROUP, Adam and Eve. Gift of Sypher & Co.

DRESDEN. *G. W. Wales.*

DRESDEN CUP AND SAUCER, flowers in high relief. *Mrs. R. C. Greenleaf, Jr.*

BERLIN AND VIENNA. *G. W. Wales.*

B. 4.

HAWTHORN JAR of remarkably fine color. *G. W. Wales.*

BLUE NANKIN WARE, lent mostly by *Geo. W. Wales.*

PLATE, of deep blue, representing a hunting scene, dates from Ching-Wha, 1465-1468.

B. 5.

PALE BLUE VASE, centre of middle shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by *Geo. B. Dorr.*

Two jars, OLD MING. *Boston Athenæum.*

MOTTLED BLUE JAR, RED DRAGON ON LIP. This fine specimen was given by *Mr. Geo. B. Dorr.*

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

ALTAR CUP, white, very old and rare. *G. W. Wales.*

GREEN DRAGON BOWLS. *G. W. Wales.*

JAR, CURIOUSLY MOTTLED. Gift of *D. O. Clarke.*

Other pieces by *Mrs. Swett, Mrs. H. P. Sturgis, and G. W. Wales.*

B. 6, 7, 8 and 9.

THE ROGERS COLLECTION OF CHINESE PORCELAINS.
102 pieces lent by Dr. G. O. Rogers, formerly of Hong Kong.

These are catalogued.

In the flat compartments in front are —

B. 10.

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially
CUP AND SAUCER decorated with the tea-flower.
G. W. Wales.

B. 11.

CUP AND COVER, white, imperial dragon in red. The surface
is especially noticeable. From the emperor's summer
palace. Lent by *G. W. Wales.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

B. 12.

SNUFF BOTTLES. Thirty-one. Lent by *Mrs. Geo. W. Wales.*

Above Case B.

Four blocks from the PAGODA OF NANKIN known as the
PORCELAIN TOWER. Tradition ascribes a fabulous
age to the original tower; it was rebuilt for the second
time in the fifteenth century, and was destroyed in the
Taiping rebellion. A BRICK, plain white glaze,
gift of D. O. Clarke. TWO CAPITALS, lent by *A.
B. French.* WHITE ELEPHANT IN HIGH RELIEF,
presented by M. Brimmer.

A LARGE VASE, grotesquely mottled in blue and green
Presented by Mrs. S. D. Warren.

PAIR VASES. White and red, with medallions in gold out-
line. Presented.

THE PLATES on the wall above were lent mostly by *Mr.
Wales.*

CASE C.

CHINESE PORCELAINS. Seventy-two pieces. Lent by *Geo. W. Wales*.

Especially worthy of notice are, among others, —
CÉLADON FLEURÉ (in centre).

VASE, form of water-bottle, very dark and rich, SANG-DE-BŒUF color.

WHITE OVIFORM JAR, incised.

FIVE-FINGERED ROSADON VASE.

PITCHER, dark peacock-blue.

POT YELLOW.

Tall vase, ring handles, ground TEA-LEAF glaze, seal mark.

BOWL, grains of rice, white ground, blue border (centre of side).

POT, lavender fleuré.

WATER-BOTTLE, robin's-egg glaze.

VASE, jet black color, on the neck lizards in relief

BOTTLE, red bats.

VASE, bottle shape, gold metallic glaze, rich blue decoration, metal mountings top and bottom.

PILGRIM BOTTLE, pale apple-green, Kien Lung mark (above case).

CASE D.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Six pieces.
Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Fifteen pieces. Lent by *Miss S. Loring*.

TANGIERS, MOORISH, SPANISH (from Triana). Lent by *Miss Helen Griggs*.

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

COREAN, CHINESE, and other pottery.

On Wall opposite Case D.

PERSIAN TILES. Some purchased; others lent by the *Estate of Alfred Greenough*.

CASE E.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

PERSIAN AND RHODIAN WARE. Mostly the gift of Geo. W. Wales.

Above case, two fine PERSIAN BOWLS.

SPANISH JAR, presented by G. W. Wales.

TWO JARS from KOREA.

CASE F.

JAPANESE POTTERY, of various styles. Lent by *Dr. W. Sturgis Bigelow*.

CASE G.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit. Also on wall adjoining.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenety. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE H.

AMERICAN POTTERY, twelve pieces from the Rookwood Pottery, Cincinnati. Gift of Mrs. M. Longworth Nichols. One gift of Miss M. Louise McLaughlin.

On Wall.

HISPANO MOORISH TILES. Gift of J. W. Paige.

CASE I.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales*.

CASE J.

PERUVIAN POTTERY. Jars in animal and vegetable forms, with human faces, etc.

MEXICAN POTTERY. A number of masks, faces, little figures, children's necklaces, jars, etc.

CENTRAL AMERICAN POTTERY. Found at Sonsonate, Republic of San Salvador, Central America. Lent by *Samuel H. Savage*.

CASE JJ.

CHIRIQUI POTTERY. Fifty pieces. Gift of J. B. Stearns.

CASE K.**JAPANESE ART.**

IN THE FIRST COMPARTMENT. — PORCELAINS AND EARTHENWARE, mostly modern. Chiefly noticeable are, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe.

LARGE VASE. *Chas. Wolcott Brooks.*

KIOYAKI VASE, eagle and pine. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunningham. Two SATSUMA CUPS, bought of the maker, Kumasuke Seshima, Kagoshima.

ARITA VASE. Gift of Miss French.

K. 2.

A number of MASKS. Lent by *Dr. Chas. G. Weld.*

K. 3 and 4.

LACQUER BOXES. Lent by *Edward Cunningham, C. W. Brooks, S. K. Bayley, and Thos. R. Wheelock.*

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

LARGE KAGA BOWL. Lent by *A. D. Weld French.*

TWO PIECES OF EMBROIDERY. *Mrs. Chas. B. Porter.*

TWO PIECES OF EMBROIDERY. *Dr. W. S. Bigelow.*

One from *S. K. Bayley.*

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

K. 5.

FIFTY-SEVEN TEAPOTS, mostly bronze. *John H. Sturgis.*

K. 6.

Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique are very interesting.

BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service.

Above the case:—

PAINTED SCREEN, rich gold decoration. Seventeenth (?) century. Gift of Oliver W. Peabody.

LACQUER SCREEN. Lent by *Mrs. Tyson.*

PAIR JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales.*

PAIR JARS. Arita, decorated by Knaido. Gift of Miss C. L. W. French.

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

CASE M.**JAPANESE LACQUER.**

A collection of exceptionally fine LACQUERS, medicine boxes, etc., and some silver work.

Lent by *Dr. W. Sturgis Bigelow.*

SILVER.**CASE N.**

SILVER WARE, a number of pieces chiefly of Norway and Sweden, also English and American.

Lent by *Mrs. Geo. W. Hammond.*

TWO PIECES OF SILVER from Stockholm.

Lent by *Mrs. W. S. Appleton.*

ALSO LACQUER, CHINESE, PERSIAN, AND CASHMERE.

PAINTINGS ON IVORY, from Delhi. Lent by *Mrs. Greenleaf.*

LACQUER BOX, inlaid with pearl, ivory, jade, talc, etc. *Dr.*

W. Sturgis Bigelow.

CINNABAR LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Foochow lacquer. *Mrs. R. C.*

Greenleaf, Jr.

SEVERAL PIECES LACQUER, from Cashmere. Model of Tai Mahal, etc. *S. K. Bayley.*

PERSIAN BOX. *Mrs. Chas. B. Porter.*

PERSIAN MIRROR CASE. *C. C. Perkins.*

PERSIAN WRITING BOX. Gift of E. W. Hooper.

CASE O.

INROS (medicine boxes), one hundred and nineteen, mostly of LACQUER. The grace and delicacy of Japanese work is here shown in its perfection.

Lent by *Dr. W. Sturgis Bigelow.*

SWORDS and other METAL work. A number of Japanese swords are also shown in Case F, Room for Arms and Armor.

CHINESE ART.**CASE Q.**

A Collection of JADES, unrivalled in extent and value.

PORCELAINS, IVORIES, CRYSTALS, CLOISONNÉ, and BRONZES.

Lent by *Edward Cunningham.*

JADE (lapis nephriticus) is one of the hardest substances known, and the larger pieces here shown are the work of perhaps thirty years of labor. Owing to the rarity of the stone and the cost of cutting, such pieces are found in China only in the temples or as heirlooms in the great Mandarin families.

The CLOISONNÉ BRAZIER was taken from the Emperor's bedside at the sacking of the Summer Palace, with the coals yet living.

SILVER SHRINE, with figure of a God in gold, from the confines of Tartary.

The square panels of CLOISONNÉ are among the earliest examples known.

Attention is called to the delicacy and beauty of the SILVER INLAYING of the bronzes.

On wall:—

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt.*

CASE R.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("cloison," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LIMOGES ENAMELS.

R. 1.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum*.

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject, The Descent from the Cross.

Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

BOWL, ENAMELLED. Modern French. *Athenæum*.

Plaque, St. Peter, signed L. LANDIN, 1693. *Mrs. R. Baker.*

CHINESE AND JAPANESE ENAMELS.

R. 2, 3.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

Large INCENSE BURNER. *John H. Sturgis*.

Five ROOKS on a plant growing from the sea. *Geo. W. Wales*.

Pieces by the *Athenæum*. *Dr. Geo. O. Rogers*, *F. W. Loring*, and *Thos. R. Wheelock*.

BOWL. *W. Allan Gay*.

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby*.

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Miss Fisher*.

Above the case, or on pedestal, two large CLOISONNÉ GARDEN LAMPS.

CASE S.**S. 1.**

JAPANESE BRONZES.

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks*.

BRONZE STATUETTE of a river god. Bequest of *Mrs. Sever*.

ANTIQUE WATER JAR. Fine color. *Geo. A. Goddard*.

S. 2.

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by *Zuloaga*. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work, purchased at Philadelphia in 1876.

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige*.

MALACHITE BOX. Gift of the City of St. Petersburg, with diploma of citizenship, to the late Assistant Secretary of the Navy, *Gustavus V. Fox*.

POWDER HORN. Turkish, copper engraved *Athenæum*.
Four reproductions of Pompeiian bronzes. *Dr. W.S. Bigelow*.

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI MIRROR. By Donatello. 15th century.
JAMNITZER CUP (silver).
GERMAN BEAKER (gilt).
CELLINI TAZZA (gilt).
BEDFORD TANKARD (gilt).
TAZZA, MELEAGER, AND ADONIS (gilt).
SIX SALT-CELLARS (gilt).
PYX (gilt).
BAS-RELIEF OF THE ENTOMBMENT (bronze).
VENETIAN SALVER.
BAS-RELIEF (silvered). By Jean Goujon. 16th century.

S. 3.

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.
23. SALT-CELLAR, of enamelled copper, white and blue with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.

30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.

47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
 48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
 49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
 50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.
- TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*
 Relics from St. Augustine, Florida, 1721. *W. H. Keith.*
 TWO ROMAN LAMPS. *Mrs. Attwood.*

S. 4.

INDIAN METAL-WORK.

BRASS AND COPPER WARE FROM CASHMERE, HYDERABAD, POONAH, MADRAS, etc. Collected by Lockwood de Forest. Gift of Miss Brewer.

S. 5.

ORIENTAL METAL-WORK.

INDIAN METAL-WORK, as in Case S. 4.

BENARES BRASS WARE.

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige*. Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

Near this case on a pedestal, —

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On

reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE CYLINDER, flower vase, from a temple, inlaid with silver dragons and mythical birds fighting over the sea.

CASE T.

JAPANESE BRONZES, with some specimens of pottery.

BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake.

Lent by *Dr. Wm. Sturgis Bigelow.*

CASE U.

CASTS from GOLD AND SILVER WORK, mostly of 16th century. Moulds for goldsmith work. Goblet, marriage gift to Luther from the town of Wittemberg. Gift of Mrs. and Miss Brewer.

CASE V.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, candlesticks, etc., of the 12th, 15th, and 16th centuries. Gift of Mrs. and Miss Brewer.

ON THE WALL, SOUTHEAST CORNER. — WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige*. As also are the HINGES from Nuremberg, the German chest with remarkable LOCK, and the iron Spanish MONEY-BOX.

Thirteen LOCKS and other pieces of wrought iron. Belgian and German. Gift of *J. W. Paige*.

A number of HANDLES, BELL-PULLS, HINGES, ESCUTCHEONS, NAIL-HEADS, etc. Belgian wrought-iron of 16th (?) century. Gift of *Dr. Wm. S. Bigelow*. Also lent by him, a wrought-iron CANDELABRUM from Antwerp.

HINGES, LOCKS, KEYS, and a MONEY BOX, wrought-iron of XVI. and XVII. centuries. From the Alfred Greenough estate. Gift of the Executor, *Chas. Henry Parker*.

Above Case S, a highly decorative IRON GRILLE. Lent by *R. M. Hunt*.

BRONZE GONG, inlaid with dragons in gold. Fine, bold work, the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE W.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth*.

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins*

18 pieces of old Venetian glass. *Mrs. Wadsworth*.

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales*.

1 cup, highly colored Venetian glass. *G. W. Wales*.

4 pieces modern Venetian. *A. B. French*. Eight from *Miss Helen Griggs*. Two Venetian and one German (1622).

Gift of *Nathan Appleton*.

Old French glass. *Miss Smith*.

CASE X.

GOLD AND SILVER WORK.

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker*.

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by *Miss Salome J. Snow*.

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of *H. P. Kidder*.

SILVER SURAIS, Cashmere.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., New York. Lent by *F. H. Smith.*

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and Gnostic.

Lent by *Mrs. Chas. B. Porter.*

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*

ASSYRIAN CYLINDER, engraved.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

BRONZE LAMP. Early Christian.

TANKARD AND TWO BEAKERS, silver. *Mrs. R. Baker.*

SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. Gift of Mrs. R. Sullivan.

ALGERINE HEAD-DRESS, cut from a sheet of silver. Gift of Mrs. Richard Sullivan.

SILVER PITCHER. Chinese. *E. Cunningham.*

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. C. Greenleaf, Jr.*

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How.*

CASE Z.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins*.

BRONZE PLAQUE. Half-figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins*.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense*. MCCCCXLVI. Loaned by *C. C. Perkins*.

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis*. Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus. Matthei de Pastis*, MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis*." Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis*. Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere*." Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris*.

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter*.

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins*.

37 CASTS OF MEDALS. Presented by C. C. Perkins.

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.

A Series of Medals. Electrotpe reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.

MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English or Flemish. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI. and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, and two others.

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem.

C. A. Wellington.

CABINET.

Mrs. Wm. M. Hunt.

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or

metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV. Gift of Mrs. T. B. Lawrence.

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TREASURE CHEST OF IRON. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington.*

TWO SUITS OF ARMOR. Electrotype reproduction of suits in the Tower of London stand in the corners.

ARMS AND ARMOR, lent by *Mrs. Chas. B. Porter.* On the west wall, BURGUNDY HELMET, about 1550. SPEARS, 16th century, on one pair the arms of Nuremberg are engraved. GAUNTLETS, same date. SHIELD of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the east wall. CROSS BOW AND ARROWS; 17th century.

Above the cornice. Four PAPPENHEIM HELMETS of the Thirty Years' War, a number of spears and halberds of the 16th century.

In centre:—

Case of ILLUMINATED MISSALS, ARABIAN KORAN, specimens of OLD BINDINGS, etc., lent by *C. C. Perkins, Mrs. Bruen, Mrs. Wm. G. Weld, Mrs. R. Baker, and others.*

MAIOLESQUE BINDING, 1530-1550 A. D. *Thos. G. Appleton.*

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*

ROOM OF WOOD CARVING, ARMS, AND ARMOR.

On north wall:—

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum*.

ARMOR OF HENRI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMOR OF JAPANESE STANDARD-BEARER, imperial crest. Gift of B. R. Curtis.

CUIRASS AND SABRE. From the field of Waterloo.

Athenæum.

ARMS, PADDLES, etc., from the SANDWICH ISLANDS, twenty pieces. Gift of John H. Sturgis.

On west wall:—

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner*:—

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Igorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ZULU ASSEGAIS, SHIELDS, DRESSES, etc., lent by *Capt. F. P. Crockett.*

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*

EIGHTEEN PANELS carved oak. Belgian. Gift of *J. W. Paige.*

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. Nos. 1, 6, and 10 are in the Lawrence Room; the others are on the walls or in Cases A. and B.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso, of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola, 1600.
- 8 and 9. CARYATIDES, by Giovanni da Nola.
10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.

16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded Italian. 16th century.

CASE A.

ST. GUDULA, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

IVORY THRONE FROM DELHI. *Edward J. Lowell.*

CHINESE INLAID AND CARVED WORK. *F. W. Loring.*

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

Shoes from TUNIS, DAMASCUS, ANTWERP. *Miss Griggs.*

CASE B.

Nos. 3, 12, and 13, mentioned above.

WOOD CARVING. Arabesques. By Frullini, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C. Perkins.*

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins.*

ST. FRANCIS. Carved in boxwood. *J. W. Paige.*

A number of ivory and wood carvings. *Mrs. R. Baker.*

PANEL by GIOVANNI GALLAROTTI, Boston.

Numerous specimens of CHINESE and other Eastern carvings.

INDIAN MOSAIC, wood inlaid with silver, ivory, etc.

IVORY BALL, with several balls cut one within the other.
Athenæum.

Another. *Mrs. H. P. Sturgis.*

CASE C.

A Case of JAPANESE CARVINGS, *Netsuke*, in ivory, wood, and lacquer. *Dr. Wm. Sturgis Bigelow.*

CASE D.

JAPANESE SWORD GUARDS and SWORD MOUNTINGS. Particular attention is called to the unrivalled delicacy and beauty of this metal work. *Dr. Wm. Sturgis Bigelow.*

CASE E.

JAPANESE SWORDS. Lent by *Dr. Wm. Sturgis Bigelow.*

CASE F.

THE ORIENTAL ARMS on the left, were purchased at Philadelphia and presented by a former citizen of Boston. The helmet, shield, and arm-pieces are of the richest PERSIAN work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right are from the bequest of T. B. Lawrence. The PERSIAN helmet shield and arm-piece are damaskeen work (steel inlaid with gold) of great beauty.

CASE G.

JAPANESE SWORDS. Lent by *Dr. C. G. Weld.*

A special catalogue of these is issued.

CASE H.

Casts from arms and armor in the museums at Munich and elsewhere in Germany. Gift of Mrs. and Miss Brewer.

CASE I.

Casts from ivory and carved wood work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

MUSEUM OF FINE ARTS.

CATALOGUE

OF

WORKS OF ART

EXHIBITED

ON THE SECOND FLOOR.

Paintings, Drawings, Engravings, and Decorative Art.



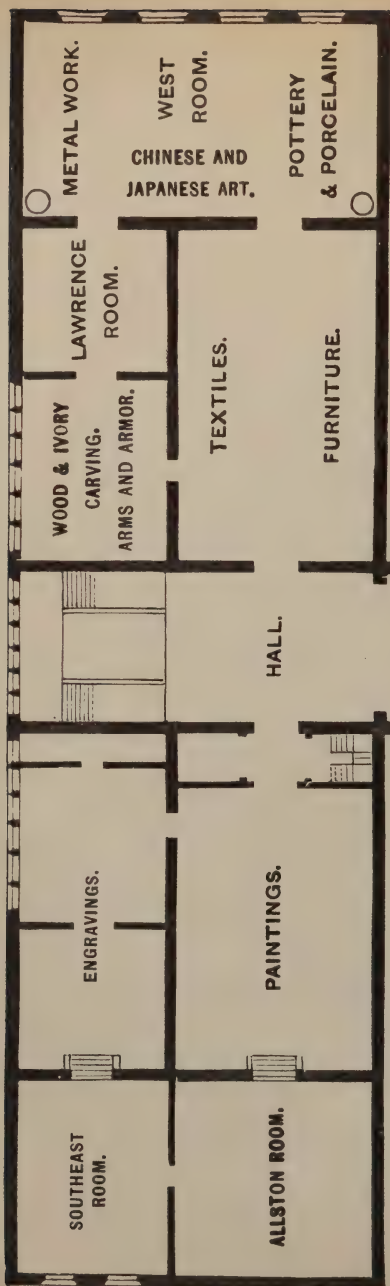
SUMMER, 1889.

BOSTON:

PRINTED FOR THE MUSEUM BY ALFRED MUDGE & SON,

NO. 24 FRANKLIN STREET.

1889.



SECOND FLOOR

MUSEUM OF FINE ARTS.

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PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART.



SUMMER, 1889.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.
1889.

PICTURE GALLERY.

ANTON MAUVE.

1. Landscape with Sheep.

Miss S. M. Spooner, Newport, R. I.

JEAN BAPTISTE COROT.

2. Landscape with Nymphs.

Miss S. M. Spooner, Newport, R. I.

CÆSAR DE COCK.

3. Landscape with Water.

Miss S. M. Spooner, Newport, R. I.

NARCISSE DIAZ DE LA PENA.

4. Bath of the Loves.

Miss S. M. Spooner, Newport, R. I.

CHARLES FRANÇOIS DAUBIGNY.

5. Returning Home, — Moonrise.

Miss S. M. Spooner, Newport, R. I.

A. PASINI.

6. An Eastern Scene.

Miss S. M. Spooner.

A. A. LESREL.

7. A Standard Bearer.

Miss S. M. Spooner, Newport, R. I.

CAMILLE DUTOUR.

Medal, third class.

8. Landscape.

Franklin H. Story.

THOMAS COUTURE. (See No. 28.)

9. Head of a Bacchante.

Given by contribution.

CHARLES EMILE JACQUE.

10. Coming Storm.

Bequest of Mrs. Margaret B. Sigourney.

GEO. L. BROWN.

11. Aqueducts on the Campagna.

Rev. Francis H. Tiffany.

MRS. ELLEN STURGIS DIXEY.

12. Arab Pilgrimage.

Mrs. C. Tappan.

FRANK DUVEHECK.

13. Portrait of a Lady with a Fan.

Miss M. F. Curtis.

14. Portrait of Mrs. Duveneck.

Francis Boott.

TITO CONTI.

15. A Standard Bearer.

Miss S. M. Spooner, Newport, R. I.

JAONOWICH.

16. A Montenegrin.

Miss S. M. Spooner, Newport, R. I.

CHARLES JACQUE.

17. Sheep Returning to the Barn.

Miss S. M. Spooner, Newport, R. I.

ANTOINE CHINTREUIL.

Pupil of Corot.

18. Landscape.

Dr. Chas. G. Weld.

FRANÇOIS LOUIS FRANÇAIS.

19. A Brook in the Woods.

Gift of E. D. Boit.

ÉMILE VAN MARCKE.

20. Landscape with Cows.

Miss S. M. Spooner, Newport, R. I.

WILLIAM MORRIS HUNT. (See 46.)

22. Harvest.

Mrs. W. M. Hunt.

L. BECCHI, Rome.

23. "You Cheat."

L. L. Hubbard.

CONSTANT TROYON.

24. Landscape near Dieppe.

Bequest of Thomas G. Appleton.

NARCISSE DIAZ DE LA PENA.

25. Interior of a Wood. Gift by contribution.

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy.

27. Nymphs Bathing, an unfinished landscape.
Gift of James Davis.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche.

28. La Pauvrette. 1851.
29. Study for the "Volunteers of 1792."
Presented by the contribution of several persons.

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

31. La Curée. Henry Sayles.

ROBERT BARRETT BROWNING, London.

32. Solitude. Gift of Mrs. Bloomfield H. Moore.

JULES DUPRÉ.

34. Cattle crossing a Stream.
35. In the Woods. Miss S. M. Spooner.

JEAN FRANÇOIS MILLET: b. Gréville, 1814; d. 1875.

Pupil of Delaroche.

36. Les Couturières. William A. Slater.
37. Sheep and Shepherdess. Nathaniel Thayer.
38. La Bergère Assise. Gift of Samuel D. Warren.
39. The Wood Chopper. F. L. Ames.
40. Landscape and Sheep, — Sunset.
Miss S. M. Spooner, Newport, R. I.
41. Woman Milking (unfinished).
Gift of Martin Brimmer.
42. The Sewing Lesson (unfinished).
Gift of Martin Brimmer.
43. Study of a Tree. Miss Jane Hunt.

THEODORE ROUSSEAU.

44. An October Day in the Forest of Fontainebleau.

William A. Slater.

- 44a. Landscape with Pool.

Nathaniel Thayer.

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. During the last years of his life his studio was at Boston.

45. Portrait of Mrs. Swett.

Mrs. McCalla.

46. Twin Lambs on a Hillside, Newport.

47. Girl at the Fountain.

Miss Jane Hunt.

48. On the St. Johns.

Thos. Wigglesworth.

49. Girl Reading.

Mrs. Chas. W. Dabney.

50. Portrait.

Mrs. Chas. W. Dabney.

51. Study for Anahita.

Miss Jane Hunt.

52. Head of "Sleep" for Anahita.

Miss Jane Hunt.

53. Sunset.

Nathan Appleton.

54. Court-yard, Fayal.

Mrs. Chas. W. Dabney.

55. Doorway with Rabbits.

Mrs. Chas. W. Dabney.

ACHILLE OUDINOT.

56. Bords de l'Epte.

Mrs. Horatio Greenough.

For Sale.

JEAN BAPTISTE COROT. (See 27.)

57. Dante and Virgil entering the Infernal Regions.

Gift of Quincy A. Shaw.

ROBERT H. MONKS, Boston.

58. Old Willows at Potigny. Salon of 1884.

For Sale.

JOHN LAFARGE, New York.

60. Portrait of a Boy.

Edward W. Hooper.

GEORGE FULLER: b. Deerfield, Mass., 1822; d. Boston, 1884.

61. Head of a Boy.

Gift of Edward W. Hooper.

GUSTAVE DORÉ.

62. Summer.

Gift of Richard Baker.

HENRI LEROLLE.

Pupil of Lamothe. Medal, first-class, 1880.

63. By the Riverside (1881). Gift of Francis C. Foster.

A photogravure of this painting, by Goupil & Cie, was published in the Gallery of Contemporary Art, Gebbie & Co.

P. J. CLAYS.

64. Marine.

Thos. Wigglesworth.

S. S. TUCKERMAN, Boston.

Studied under Hunt, and in Paris.

65. Scarborough Pier, Fishermen running into a Harbor.

W. H. Sweet.

STACY TOLMAN.

66. A Normandy Garden.

The Artist.

L. MÜNTHE.

67. Winter Scene, — Sunset.

Miss S. M. Spooner, Newport, R. I.

LOUIS RITTER, Boston.

68. East Gloucester.

Arthur Astor Carey.

FRANK M. BOGGS.

69. A Rough Day, Harbor of Honfleur, France.

[Awarded a prize of \$2,500 at the First Competitive Prize Fund Exhibition of the American Art Association, New York, April, 1885, afterwards becoming the property of the Museum of Fine Arts, on account of the contributions from Boston to the Prize Fund.]

MRS. SOPHIA TOWNE DARRAH: b. Philadelphia; d. Boston, 1881.

70. Glass Head.

Gift of R. K. Darrah.

J. FOXCROFT COLE.

71. Pastoral near Honfleur.

The Artist.

CONSTANT TROYON.

72. Landscape and Cattle. *William A. Slater.*

JEAN BAPTISTE COROT.

73. Landscape with Nymphs and Fauns.
74. A farm at Caubon. *William A. Slater.*

CHARLES F. DAUBIGNY.

75. A Late Summer Afternoon. *William A. Slater.*

CHARLES ÉMILE JACQUE.

76. Sheep and Lambs. *William A. Slater.*

A. PASINI.

77. Court-yard of the Barracks in Constantinople.
William A. Slater.

ÉMILE VAN MARCKE.

78. Cattle. *Nathaniel Thayer.*

NARCISSE DIAZ DE LA PENA.

79. A Wood Interior. *Nathaniel Thayer.*

W. L. PICKNELL, Boston.

80. Ipswich Coast. Gift to the Museum.

EMIL CARLSEN, Boston and New York.

81. Still Life. *Miss Boott.*

THOMAS ROBINSON.

82. Cattle Ploughing. Gift by contribution.

GEO. INNESS: b. Newburg, N. Y., 1825.

83. Landscape, Rising Storm. Gift of Geo. Higginson.

FREDERICK P. VINTON.

84. Portrait.

R. H. FULLER.

85. Landscape. *W. S. Appleton.*
86. Landscape. Gift of George A. Goddard.

J. J. ENNEKING, Boston.

87. Cloudy Day, Greenwood Pool, Hyde Park.

Massachusetts Charitable Mechanic Association.

Purchased at their Exhibition of 1884.

JOHN B. JOHNSTON, Boston.

88. The New-born Calf.

89. Landscape, with Cattle. } Gift of Artists of Boston.

H. THOMPSON.

90. Landscape with Cows.

Miss S. M. Spooner, Newport, R. I.

ADOLPHE SCHREYER.

91. Arabs Mounted.

Miss S. M. Spooner, Newport, R. I.

HOMER MARTIN.

92. Autumn Scenery.

Nathan Appleton.

E. DALBONO, Naples.

93. Street Scene in Naples.

Miss S. M. Spooner, Newport, R. I.

G. P. A. HEALY.

94. Portrait of the Artist by himself.

Miss Maria Goodwin.

E. GRÜTZNER.

97. The Happy Monk.

Miss S. M. Spooner, Newport, R. I.

EUGENE DES HAYES.

98. Old Windmill.

Bequest of Charles Sumner.

D. PILTZ.

99. Kitchen Interior, Germany. *Miss S. M. Spooner.*

BENJAMIN CONSTANT.

100. Interior of a Harem.

Miss S. M. Spooner, Newport, R. I.

F. ROYBET.

101. The Collector of Bric-a-Brac. *Miss S. M. Spooner.*

FREDERICK A. BRIDGMAN, Paris: b. Alabama.

Pupil of Gérôme.

102. In the Café, Cairo. *S. H. Pearce.*

LOUIS LELOIR.

103. Rallying the Troops after the Victory.
Miss S. M. Spooner.

WALTER GAY, Paris.

104. Monk Reading. *The Artist.*

ROBERT W. VONNOH.

105. "Solid Comfort." *The Artist.*

ERNEST W. LONGFELLOW.

106. Pfifferari, Rome, 1877. *The Artist.*

EDWIN WHITE.

107. Interior of the Bargello, Florence.
Gift of Mrs. White.

COMTE ALBERT DE BYLANDT.

108. Landscape, with Figures. *Miss Charlotte Whitmore.*

MISS ELLEN DAY HALE.

109. An Old Retainer. *Mass. Char. Mech. Association.*
For Sale.

FREDERICK A. BRIDGMAN. (See 102.)

110. On the Nile. *Nathan Appleton.*

WM. M. HUNT. (See 48.)

111. Fortune. Study for the Capitol at Albany.
Estate of Wm. M. Hunt.

ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

200. Washington. The "Athenæum" Head.

Painted from life in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum*.

"A letter of Stuart's which appeared in the *New York Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned to the spectator, is the third portrait mentioned above; of it some fifty copies by Stuart's hands have been traced.

The second is now in London. Of the first, painted in 1795, and subsequently rubbed out, in which the *right* side

of the face was shown, only three or perhaps four copies are known to exist.

201. Martha Washington.

Painted at the same time as the above.

202. Washington at Dorchester Heights.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

203. Portrait of Judge Stephen Jones.

Mrs. Anne Richards.

204. General Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

205. Hon. Josiah Quincy, Mayor of Boston, 1823-1829: b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

206. Portrait of Mrs. Betsey Hartigan, Dublin (about 1790).

Mrs. E. P. Lull.

207. Portrait of Mrs. Richard Gates.

Mrs. E. P. Lull.

208. Mrs. N. Coffin.

Nathan Appleton.

REMBRANDT PEALE.

209. Portrait of Rammohun Roy.

Athenæum.

CHARLES W. PEALE.

210. Head of Washington.

Sumner Bequest.

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy.

Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome.

211. Portrait of John Quincy Adams. *From Faneuil Hall.*

J. B. GREUZE. (See 313 and 358.)

212. Portrait of Franklin.

Athenæum.

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London. (See 403-5 and 556.)

- 213. Portrait of John Hancock. *From Faneuil Hall.*
- 214. Portrait of Samuel Adams. *From Faneuil Hall.*
- 215. Portrait of Mrs. Browne. *Bequest of Mrs. Elton.*
- 216. Portrait of John Scollay. *Dr. Henry J. Bigelow.*

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

- 217. John Adams. *Athenæum.*
- 218. Portrait of Tristram Barnard. *Mrs. Thos. D. Townsend.*

CHESTER HARDING, Boston.

- 219. Portrait of Daniel Webster. *A. R. Wilmarth.*

UNKNOWN.

- 220. Portrait of Irving. *Athenæum.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He

painted the portraits of the most eminent magistrates of New England and New York, of his day.

221. Judge Edmund Quincy.

Gifts of the Children of Josiah Quincy.

222. Portrait of Mrs. Hannah Gardiner McSparren.

Bequest of Mrs. Elton.

REMBRANDT PEALE.

223. Portrait of himself at the age of twenty-six.

Mrs. Clement L. Smith.

UNKNOWN. Ascribed to ZUCCARO.

224. Portrait of Shakespeare.

Cut from the wall of the old Globe tavern.

Bequest of Mrs. Harrison Gray Otis.

GILBERT STUART. (See 200.)

225. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

G. STUART NEWTON. (See 218.)

226. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

G. P. A. HEALY.

227. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

228. Portrait of Longfellow.

Bequest of Mrs. Harrison Gray Otis.

FRANCIS ALEXANDER.

229. Portrait of N. P. Willis.

Bequest of Mrs. Harrison Gray Otis.

G. STUART NEWTON. (See 218.)

230. "Forsaken."

Bequest of Thomas G. Appleton.

F. WALKER.

231. Portrait of Washington Allston. Painted in London about 1807. Bequest of John E. Allston.

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843. (See 400, 549 and 601.)

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

232. Elijah fed by the Ravens. Museum of Fine Arts.
Gift of Mrs. and Miss Hooper.

233. Isaac of York. *Athenæum*.
Ivanhoe.

234. Rising of a Thunder-Storm at Sea; pilot boat going off to a ship. Purchased.

235. The Witch of Endor. *Edward G. Gardiner*.

236. Rosalie. *Nathan Appleton*.

Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds to plain.

— W. A.

237. Portrait of himself; painted at Rome between 1801-1805. Bequest of Miss Alice Hooper.

238. Landscape.
Gift of Wm. H. Sumner to the *Athenæum*.
Painted when at college.

239. Portrait of Benjamin West, P. R. A. *Athenæum*.
The head painted in London, 1814; drapery and background added in 1837, Cambridge.

240. Moonlight. *Wm. Sturgis Bigelow*.

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final

return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

241. The Sortie from Gibraltar, Nov. 27, 1781. *Athenæum*.
Engraved by Sharp.

- 242 and 243. Portraits of Mr. and Mrs. Stephen Minot.
Gift of Miss Minot.

JOHN SINGLETON COPLEY. (See 213.)

244. Portrait of the Artist and his Family.
Charles Amory.

245. Col. Epes Sargent. *Mrs. Geo. H. Clements.*

GILBERT STUART.

246. Portrait of Mrs. Abisha Delano.
W. Roscoe Williams.

JOSEPH AMES.

247. Gipsy Girl. Gift of A. M. Howland.

MRS. ELIZABETH BOOTT DUVEINECK.

248. Copy of a portrait by Wright of Derby.
Francis Boott.

HENRI REGNAULT: b. Paris, 1843; died on the field of Buzenval, Jan. 19, 1871.

Pupil of Lamothe and Cabanel.

249. Automedon, with the Horses of Achilles.

GASPAR NIGRO, Venice, 1515.

250. Madonna holding the dead Christ; St. Sebastian and other figures attending.

PALMA IL VECCHIO. (?) (See 409.)

251. Madonna and Child with St. Francis.
W. S. Appleton.

CINQUE CENTO PERIOD.

252. "I have trodden the wine press alone."
Miss Mary E. Williams.

BERNARDINO PINTURICCHIO, 1454-1504.

253. Holy Family. *Estate of Chas. C. Perkins.*

SPANISH SCHOOL, attributed by the late owner, Mr. Henry Greenough, to Velasquez.

- | | | |
|----------------------------|---|---------------------------------------|
| 254. A Strolling Minstrel. | } | <i>Estate of
Henry Greenough.</i> |
| 255. Distribution of Alms. | | |

JEAN BAPTISTE SANTERRE.

256. Portrait of the Duchesse de Longueville.
Bequest of Mrs. M. B. Sigourney.

FLEMISH SCHOOL.

257. Portrait. *Estate of Chas. C. Perkins.*

SALVATOR ROSA.

258. John the Baptist. *Chas. P. Lebon.*
For Sale.

G. HONTHORST (Gherardo dalle Notti).

259. Italian Mountebank. *Dr. Henry J. Bigelow.*

TINTORETTO (Giacomo Robusti): b. at Venice, 1512; d. there 1594.

A pupil of Titian, and painter of a very large number of paintings, many of them of extraordinary size.

260. The Adoration of the Magi.

This painting came from the Barbarigo collection; its size was especially adapted to the position which it occupied in the Casa Barbarigo, where it hung without a frame. It is very similar to a picture of the same subject in the lower hall of the Scuola San Rocco, Venice. The kneeling figure is exactly similar, the Virgin and Child bear strong resemblance, and the prominent introduction of two doves, peculiar to Tintoretto, is the same in both.

T. C. Felton.

LUCIO MASSARI. Bolognese School; b. 1569; d. 1633.

Pupil of Passerotti and in the School of the Caracci.

261. The Entombment. Gift of Martin Brimmer.

WASHINGTON ALLSTON. (See 232.)

262. Roman Lady. *Mrs. J. Elliot Cabot.*

NICOLAUS DA VOLTRI. Flourished in 1401.

A follower of Giotto.

263. Madonna and Child, with worshipper kneeling.

Lanzi says there is no known surviving work of his. This, however, is inscribed with his name on the hangings behind the head of the Madonna.

BASSANO. (See 277.)

265. Entombment.

Ernest W. Longfellow.

CIMA DA CONEGLIANO.

267. Madonna and Child.

Miss S. M. Spooner, Newport, R. I.

EARLY ITALIAN SCHOOL (on panel, in tempera).

268. St. Veronica displaying the likeness of Christ on the handkerchief. Gift of Nathan Appleton.

EARLY ITALIAN.

270. Madonna and Child with Worshipper.

Gift of Mrs. C. B. Raymond.

TINTORETTO. (See 260.)

273. Sketch for the Assumption of the Virgin.

Bequest of Thomas G. Appleton.

SCHOOL OF GIOTTO.

274. The Holy Family.

Athenæum.

BYZANTINE SCHOOL.

275. St. Mark.

Miss Helen Griggs.

BARTOLOMEO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

276. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Quincy A. Shaw.*

ITALIAN.

277. The Crucifixion. *Rev. Frederick Ward Dennis.*

CARLO MARATTI. (See 434.)

- 278, 279. Decorative Panels, the Figures by Maratti,
festoons of Fruit and Flowers by Mario dei
Fiori. From the Palazzo Rospigliosi.

Francis W. Loring.

Ascribed to TINTORETTO. (See 260.)

280. Head of a Man. Bequest of Stephen H. Perkins.

CHRISTOFANO ALLORI.

281. David, with the Head of Goliath.

Francis W. Loring.

PARMIGGIANO.

282. Head of a Woman.

Francis W. Loring.

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice.

283. The Scourging of Christ. *Quincy A. Shaw.*

SIENESE SCHOOL. End of Fourteenth Century.

284. Altar piece. The Entombment and The Assumption of the Virgin. Gift of Martin Brimmer.

GRIMANI. Hubert Jakobsz: b. Delft, 1599; d. 1629. Assumed in Venice the name of his patron Doge, Grimani.

285. Head of a Girl. *Athenæum.*

HORACE VERNET.

286. Study for Judith, painted at Rome, 1830.

Gift of Mrs. Susan C. Warren.

WILLIAM PAGE. (See 211.)

289. Portrait of Wm. Lloyd Garrison.

Gift of Mrs. Francis G. Shaw.

GILBERT STUART. (See No. 200.)

290. Portrait of Moses Brown, of Beverly.

Mrs. John W. Hitchings, East Saugus, Mass.

291. Portrait of John Richards.

292. Portrait of Mrs. John Richards.

Mrs. Anne Richards.

SOUTHEAST ROOM.

LUDWIG KNAUS: b. Weisbaden, 1829.

300. The Bee Farmer. *Dr. E. A. Daniels, Medway.*

NARCISSE VIRGILE DIAZ DE LA PENA.

301. A Turkish Café. Bequest of Thomas G. Appleton.
302. Wood-nymph. *Miss Jane Hunt.*

JOSEF ISRAELS.

303. The Convalescent. Gift of Geo. A. Goddard.

JEAN FRANÇOIS MILLET. (See 38.)

304. Woman Spinning. *Miss Jane Hunt.*

THEODORE ROUSSEAU: Paris, 1812-1867.

Pupil of Lethière.

305. Landscape. Bequest of Thomas G. Appleton.
306. Landscape. *Mrs. Hollis Hunnewell.*

JEAN LOUIS T. A. GERICAULT: b. Rouen, 1790; d. 1824.

307. Study of a Cuirassier (dated 1818).
Gift of S. D. Warren.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

308. Landscape and Sheep.
Bequest of Thomas G. Appleton.

COUTURE. (See 28.)

310. A Family Group. (A sketch.) *Nathan Appleton.*

C. WILDA, Austria.

311. Fallen Asleep. An Interior.
Miss S. M. Spooner, Newport, R. I.

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817-1878.

Pupil of Delaroche.

312. Landscape. *Mrs. Quincy A. Shaw.*

JEAN BAPTISTE GREUZE. (See 358.)

313. Head of a Boy. Gift of Geo. A. Goddard.

CHAS. OLIVIER DE PENNE.

315. Dogs. *Franklin H. Story.*

DUTCH SCHOOL. Ascribed to TENIERS.

316. Interior. *Miss C. F. Gustine.*

The paintings grouped together, Nos. 318 to 327, were owned by Prince Demidoff, and purchased at the sale at the palace of San Donato in 1880, by Mr. Stanton Blake.

The descriptions here given are translations from the official catalogue. The figures enclosed in brackets indicate the numbers at the sale.

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

318. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749

319. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte

marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

320. *The Usurer.* [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

321. *Soap-bubbles.* [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy sitting upon the window-seat holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl inside holds a shell with the soap-suds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

322. *The Interior of a Butcher's Shop.* [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, *Catalogue raisonné*, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

ALBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

323. *Dordrecht.* [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

JACOB VAN RUYSDAEL (1625-1681) and PHILIP WOUWERMAN (1620-1668).

324. The Ruined Cottage. [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

WILLEM KALF: b. 1630; d. 1693.

325. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

NICHOLAS MAAS : b. at Dordrecht, 1632 ; d. at Amsterdam, 1693.

326. The Jealous Husband. [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "The Listener," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood : 0 m. 70 cent. ; width, 0 m. 50 cent

SIMON VERELST : entered in 1666 in the Association of Artists at the Hague.

327. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken ; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas : height, 0 m. 74 cent. ; width, 0 m. 61 cent.

For Sale.

REMBRANDT.

328. The Rabbi.

William A. Slater.

ROGIER VAN DER WEYDEN.

329. St. Luke, the Evangelist, Drawing the Portrait of the Madonna.

SOLOMON RUYSDAEL.

332. The Ford.

The Heirs of Mrs. B. D. Greene.

ADRIAN VAN DE VELDE : b. Amsterdam, 1639 ; d. Amsterdam, 1672. (See 337.)

Dutch school. A pupil of Wynants.

333. Sea Piece.

Bequest of Stephen H. Perkins.

ROSA DI TIVOLI.

334. Landscape with Figures and Goats.
Gift of Edward Wheelwright.

EGBERT VANDER POEL.

335. Ruined Cottage. *N. Appleton.*

JACQUES D'ARTHOIS.

336. Landscape with Figures.
Gift of Mrs. Francis Brooks.

ADRIAN VAN DE VELDE.

337. Marine, with shipping. *W. S. Appleton.*

BART. VANDER HELST.

338. Portrait of a Burgomaster of Saardam.
W. S. Appleton.

ALBERT CUYP. (See 323.)

339. Portrait of his Daughter. Bequest of Chas. Sumner.

GABRIEL METSU.

340. Woman in Confinement. Gift of Francis Brooks.

A. PYNACKER.

341. Landscape. Bequest of Mrs. M. B. Sigourney.

J. B. PFORR.

342. Knights Entering a Castle. *William S. Appleton.*

SIMON DE VLIENER.

343. Marine. Bequest of Chas. Sumner.

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

344. The Broken Pitcher. *C. W. Galloupe.*

DUTCH SCHOOL.

345. Shed with Fowl, etc., 1725. *Athenæum.*

JOHN BAPTIST FRANCK: b. 1660.

346. The Crucifixion. *Miss Susan E. Stubbs.*
For Sale.

JAN VAN HUYSUM. (See 319.)

347. Fruit and Flowers. *Athenæum.*

REMBRANDT VAN RHYN, Copies of.

348. Copy of Portrait of himself. *Athenæum.*
349. Copy of a Portrait of himself.(?) *Athenæum.*

SPEECKART.

350. Flowers. *Athenæum.*

GERMAN SCHOOL.

351. Deposition from the Cross.
Bequest of Chas. Sumner.

P. WOUWERMAN.

352. Trumpeter on White Horse. *W. S. Appleton.*

J. B. S. CHARDIN: b. Paris, 1699; d. 1779.

353. Still Life. Gift of Mrs. Peter C. Brooks.
354. Still Life. Gift of Martin Brimmer.

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

355. Dutch Boors. *C. W. Galloupe.*

G. V. VANDER EECKHOUT (ascribed to).

356. Guard-room. Bequest of Chas. Sumner.

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600-1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the In-

fanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

357. Bacchus with Attendant Fawn and Satyr.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.
(See 212 and 313.)

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

358. Chapeau Blanc. *Athenæum. Dowse Collection*

RICHARD PARKES BONINGTON: b. England, 1801; d. 1828.

359. A Scene from Gil Blas.

Bequest of Thomas G. Appleton.

JOHN CONSTABLE: b. England, 1776; d. 1837.

360. Rochester Castle. Bequest of Thomas G. Appleton.

GEORGES F. MICHEL, Paris.

361. Landscape, with Mill.

John H. Sturgis.

L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

362. (A Study.) Hector drawn at the Chariot of Achilles.
Gift of Mrs. E. D. Cheney.

HANS HOLBEIN: b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

363. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

After HANS HOLBEIN. (?)

364. Portrait of a Man.

Sumner bequest.

DAVID VINCKENBOOMS.

365. A Fight with Death.

Sumner Bequest.

ARY SCHEFFER.

366. Beatrice and Dante. *Estate of Charles C. Perkins.*

JEAN LÉON GÉROME.

367. Greek Slave.

Gift of Geo. A. Goddard.

EDOUARD FRÈRE.

368. The Young Musician.

Wm. S. Appleton.

W. P. BABCOCK.

369. Girl Bathing.

William S. Appleton

WILLIAM ETTY: b. 1789; d. 1849.

370. Woman Reclining.

John H. Sturgis.

THOMAS GAINSBOROUGH (attributed to).

371. Portrait of Charles James Fox.

Bequest of Chas. Sumner.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

372. The Duchess of Cleveland.

Bequest of Chas. Sumner.

373. Portrait of Sir Charles Hobby.

Athenæum.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion.

374. Portrait of Miss Louisa Pyne.

Gift of Thos. G. Appleton.

375. The Banished Lord.

Bequest of S. H. Perkins.

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

376. Portrait of Benj. West. Bequest of S. H. Perkins.

J. F. HERRING, SEN'R.

377. Ducks and Ducklings.

Bequest of Chas. Sumner.

ANDREA DEL SARTO.

378. Holy Family.

Quincy A. Shaw.

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

379. Copy of Madonna di San Sisto.

Bequest of S. H. Perkins.

FRANCESCO CURRADI: Florence, 1570-1661.

380. Narcissus at the Fountain.

A replica of a picture in the Pitti Palace, Florence, the coloring of the draperies changed.

Mrs. Nathaniel P. Willis, Milton.

ORIZONTI (so called). Johannes Foon Bloemen.

381 and 382. Landscapes.

F. W. Loring.

Ascribed to VELASQUEZ.

383. Playing at Morro.

Athenæum.

NICCOLO CANZONI.

384. Dante and Virgil meeting Homer.

Estate of Chas. C. Perkins.

CARLO GAROFALO: b. Naples; d. Madrid about 1715.

385. Vision of S. Dominic.

James Jackson Jarves.

A study for his large altar-piece in the National Gallery, London.

TIBALDEO DI PELLIGRINO: b. Valdelsa, Italy, 1527; d. Milan, 1598.

386. Venus Rising from the Sea.

James Jackson Jarves.

TIMOTEA DELLE VITE: b. Urbino, Italy, 1470; d. 1524.

387. Madonna and Saints.

James Jackson Jarves.

SCHOOL OF RAPHAEL.

388. St. Sebastian.

James Jackson Jarves.

ANTONELLO DA MESSINA: b. Messina, about 1426.

389. Ecce Homo.

James Jackson Jarves.

GIOVANNI ANTONIO RAZZI, called IL SODOMA: b. about 1479 at Vercelli; d. 1554.

390. Magdalen, with landscape background.

James Jackson Jarves.

ITALIAN.

391. Portrait of a Venetian. *James Jackson Jarves.*

TIZIANO VECELLIO DA CADORE: b. the Friuli, Italy, in 1477 (?); d. 1576.

392. Study of the Madonna and Child for the altar-piece
Madonna di Pesaro. *James Jackson Jarves.*

COSTA.

393. Holy Family, after Raphael, with portrait of donor.
An ex-voto. *James Jackson Jarves.*

ITALIAN.

394 and 395. Portraits of a Mother and Daughter.
James Jackson Jarves.

WILLIAM BLAKE: b. London, 1757; d. 1828.

396. Christ Blessing. (*In tempera.*)
James Jackson Jarves.

WATER COLORS.

EDWARD D. BOIT, Boston.

623. Place de l' Etoile, Arc de Triomphe. }	Gift of the Artist.
624. Place de l' Opéra. }	

JOHN W. BUNNEY.

626. Choir and Apse of San Vitale. Ravenna, 1874.
Bequest of Stephen H. Perkins.
(*Mostly on Screen in Centre of the Room.*)

ARMAND THÉOPHILE CASSAGNE.

627. Le dormoir du Nid de l' Aigle.
628. Le Charlemagne et le Roland.
Gift of Mrs. Caroline Tappan.

GEORGE FRIPP, R. W. S., London.

629. Glen Slighan, Skye.
Purchased at the Exhibition of English Water Colors, 1885.

E. ROESLER FRANZ.

630. Cypresses of the Villa d'Este, Tivoli, Rome.

Purchased at the Exhibition of English Water Colors, 1885.

RUFUS F. ZOGBAUM, New York.

633. The Battery Guidon, 1886.

Nathan Appleton.

JACQUES MARIS, The Hague.

634. Teaching the Dog.

Nathan Appleton.

PASTELS.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865. (See 307.)

635. Oxen Ploughing.

Bequest of Thomas G. Appleton.

MAURICE QUENTIN DE LA TOUR.

636. Portrait of Louise d'Orleans.

Nathan Appleton.

FRANCESCO BARTOLOZZI, 1730-1813.

637 and 638. Amorini, from the Farnesina.

Chas. C. Perkins.

JAPANESE DRAWING IN INDIA INK.

640. A Crow.

IN CASE BETWEEN WINDOWS.

MINIATURES.

A.

Mrs. James Carter, 1798. By **MALBONE.**

Bequest of Mrs. J. W. Sever.

Napoleon by **DUCHESNE.**

Mrs. P. T. Jackson.

Madame Recamier by **ISABEY.**

Miss Hovey.

**EIGHT MINIATURES, Portraits of the Family of Philip
Egalité.**

W. S. Appleton.

Russell Sturgis. By **Miss GOODRICH.**

Others by **ALVAN CLARK, 1836; SUNQUA, 1852; T. HENRY
BROWN, 1841; GEO. L. SAUNDERS, about 1834; H. G.
FETTE, Miss ALLEN, etc.**

Miniatures of Taj-i-Mahal and her husband, Schangir. In-
dian. Gift of Miss Brewer.

B.

Fifty-three miniatures and four drawings and paintings, illustrating costume from Louis XV. to Napoleon III. Gift of Nathan Appleton.

Silver Russian hanging lamp, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire.

FRESCOS, BYZANTINE PAINTINGS, ETC.

HEAD, THE INFANT SAVIOUR, IN FRESCO. School of Giotto. From the wall of the Monastery of the Chartreuse, Villeneuve Sur Rhône, near Avignon, France.

F. Cope Whitehouse.

FRESCO FROM FRIBURG.

Mrs. Bruen.

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul.

Miss E. G. Cummings.

MODERN GREEK PAINTINGS.

Gift of T. H. Chandler.

SIX MINATURES, FLORENTINE.

Gift of Mrs. C. B. Raymond.

SECOND PRINT ROOM.

The drawings and studies numbered as follows are hung above the cases of the Second Print Room.

PAUL DELAROCHE.

600. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. (See 232 and 400.)

Sketches, unfinished oils, etc.

601. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

602. Dido and Anna. Study for 618.
603. Landscape.
604. Titania's Court. An outline.
605. Ship at Sea. Sketch in chalk.
606. Same. Small size, study in oil.
607. Christ healing the Sick. First Study.
608. Death of King John.
609. Head of a Woman in profile.
610. Study for Belshazzar's Feast.
611. "A Troubadour"? Girl in male costume.
612. Lover playing on a Guitar.
613. A Sibyl.

- 614. Copy of Rubens's Cupid playing with the helmet of Mars.
- 615. A Sibyl. Outline in chalk. Life size.
- 616. Heliodorus driven from the Temple. Sketch in chalk.
- 618. Dido and Anna. Outline in umber and chalk. Life size.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

RAPHAEL MENGES.

- 620. The Entombment. A very careful drawing in black and white crayon, 4 feet by 5 feet 2 inches. Mengs was at work upon this drawing at the time of his death, as the inscription records.

Mrs. Geo. H. Chickering.

FIRST AND SECOND PRINT ROOM.

THE PRINT DEPARTMENT of the Museum of Fine Arts comprises the Gray Collection (about 6,000 prints), deposited by Harvard College; a collection of engraved portraits, etc., bequeathed by the late Charles Sumner; a collection of etchings by Jacque, Whistler, and Haden, deposited by the Boston Athenæum; over one thousand prints presented by Mr. George W. Wales, including a complete set of the Arundel Society's publications; a small collection of engravings by the late John Cheney and other American engravers, presented by Mrs. Ednah D. Cheney; a fine collection of proofs of American etchings and wood engravings, many of them signed, presented partly by the artists themselves, partly by the Century Company and other publishing houses; a collection of lithographs, illustrating the history of lithography, the gift of Mr. Louis Prang; and divers other engravings and etchings, the gifts either of the artists or of other friends of the institution, the whole constituting at present a collection (constantly growing) of about eleven thousand prints.

The Sumner portraits and a few other engravings from the Sumner bequest are displayed permanently in frames hung above the wall screens in the First Print Room. Exhibitions of prints, ancient and modern, are arranged in the First and Second Print Rooms, and are frequently changed. Separate catalogues of these exhibitions are published in cases of importance, and these can be bought at the door or of the attendant. When no catalogues of the prints shown are issued, visitors will find some information concerning them on framed tablets hung in the rooms. The prints not on exhibition can be seen on application to the curator, who is in attendance on Tuesdays and Wednesdays. It is advisable, however, to apply for an appointment, either personally

or by letter, at least one week in advance. This is suggested for the convenience of visitors. The rules governing the Gray Collection requiring that no one but the curator be allowed to handle the prints, he must give personal attention to each visitor, and must, therefore, have time to arrange appointments so that they may not interfere with one another.

Persons specially interested in prints are requested to send their names and addresses to the curator, so that they may be notified of the opening of exhibitions, new acquisitions, etc.

Address all communications to THE CURATOR OF THE PRINT DEPARTMENT, MUSEUM OF FINE ARTS, BOSTON, MASS.

IN THE HALL.

PAINTINGS AND DRAWINGS.

WASHINGTON ALLSTON.

400. Belshazzar's Feast. (See 232.)

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline, and of the new figure he had repainted, but not finished, only the right hand."

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"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

401. Study for Belshazzar's Feast. *Miss R. C. Dana.*

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portrait painter in Philadelphia. In 1776 he went to Rome, and remained in Italy three years, at the end of which time he settled in England. He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as

its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

402. King Lear. *Athenæum.*

JOHN SINGLETON COPLEY. (See 213 and 556.)

403. Portrait of Thos. Cary. *Thos. G. Cary.*
 404. Portrait of Patrick Tracy. *P. T. Jackson.*
 405. Portrait of Col. Sparhawk. *Samuel B. Rindge.*

J. B. BLACKBURN.

406. Portrait of Col. Jonathan Warner, of Portsmouth, N. H. *Purchased.*

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

407. Judith. (A copy.) *Athenæum.*

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858. (See 366.)

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

408. Eberhart, Count of Würtemberg, mourning over the body of his son. *Athenæum.*

PALMA VECCHIO. Jacopo Palma, called il Vecchio, "the Elder": b. Scrinalta, 1490; d. 1560?

409. The Annunciation. *Quincy A. Shaw.*

HUÉ.

410. The Shipwreck. *Athenæum.*

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

411. Roman Picture Gallery. *Athenæum.*
 412. Interior of St. Peter's. *Athenæum.*

RUYSDAEL. (See 324.)

413. Copy of a Landscape by, and figures by Berghem. *Athenæum.*

JOHN SINGLETON COPLEY.

414. Portrait of Martha, daughter of Dr. Nath'l Coffin,
wife of R. C. Derby — as St. Cecilia — 1806.

William S. Appleton.

EMIL CARLSEN.

415. A Marine.

Mrs. Geo. H. Clements.

W. W. CHURCHILL.

416. Portrait of Col. Edmands. *From the Cadet Armory.*

ROBERT LEWIS REID.

417. Ready for the First Communion. *The Artist.*

ELIHU VEDDER, Rome : b. New York, 1836.

418. The Lair of the Sea Serpent.

Bequest of Thomas G. Appleton.

419. Landscape.

Bequest of Charles Sumner.

420. The Roc's Egg.

Dr. E. A. Daniels.

421. The Roc's Egg.

E. W. Hooper.

423. Dominican Friars.

Miss Jane Hunt.

424. An Italian Woman.

Dr. E. A. Daniels.

THOMAS ROBINSON.

425. Sheep Fold.

Lucius L. Hubbard.

GEORGE FULLER : b. Deerfield, Mass., 1822; d. Boston,
1884.

426. Arethusa. His last work. Given by contribution.

W. ALLAN GAY.

427. Pine Woods, painted 1864. *William S. Appleton.*

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

- 428 and 429. L'Aller et le Retour du Marché.

Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyder and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit,

animals, and flowers. Became court painter in France after the death of Nicasius.

430. Flower Piece. *Athenæum.*

SPANISH SCHOOL (ascribed to Murillo).

432. Rebekah at the Well. *Athenæum.*

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

433. The Ferry.
Presented by the heirs of the late J. A. Blanchard.

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

434. Christ and the Woman of Samaria. *Athenæum.*

UNKNOWN ITALIAN.

435. Christ Curing the Blind. *Athenæum.*

THE DOWSE COLLECTION OF WATER-COLORS.

- 440 to 491. Painted for "*The British Gallery of Pictures.*" Copies of the Old Masters then owned in England. Bequeathed to the Athenæum by the late Thomas Dowse.

439. Portrait of Thomas Dowse. Engraved by J. Andrews after Wight. Gift of Thos. H. Chandler.

CRAIG. (?)

440. Village Festival. After Wouvermans.

P. VIOLET and PELTRO. WILLIAM TOMKINS.

441. Diana and Actæon. After Titian.

CRAIG.

442. The Happy Shepherds. After Berghem.
443. Landscape. After Claude.

P. VIOLET.

444. Rachel secreting the Household Gods of Laban.
After P. da Cortona.

CRAIG.

445. The Flight into Egypt. After A. Caracci.

P. W. TOMKINS.

446. Madonna and Child. After Raphael.

W. W. HODGSON.

447. Christ calling Peter and Andrew.
After Domenichino.

UNKNOWN.

448. The Story of Calisto. After Poussin.

SATCHWELL.

449. A Female Head. After Giotto.

CRAIG.

450. Landscape, with Figures. Mid-day.
After Claude Lorraine.
451. Landscape, Figures and Cattle.
After Paul Potter.

W. WESTALL.

452. Fête on the Water at Dort. Landing of Prince
Maurice. After Cuyp.

P. W. TOMKINS and HODGSON.

453. Lot and his Daughters. After Guido.

CRAIG.

454. A Windmill. After Rembrandt.

P. W. TOMKINS.

455. Madonna of the Veil; Madonna, Child, and St.
John. After Raphael.

W. W. HODGSON.

456. Marriage of St. Catharine. After Parmigiano.

EVANS.

457. Portrait of Berghem. After Rembrandt.

T. W. STRUTT.

458. The Smokers. After D. Teniers, Jr.

W. W. HODGSON.

459. Portrait of Gaston de Foix. After Giorgione.

T. W. STRUTT.

460. Interior of a Cottage. After A. van Ostade.

T. UWINS.

461. St. Amand receiving St. Babo into his Abbey.
After Rubens.

EUSEBI.

462. The Incredulity of Thomas. After Vanderwerf.

T. UWINS.

463. The Woman taken in Adultery. After Rubens.

CRAIG.

464. Portrait of Himself, with a violin. After G. Dow.

P. VIOLET.

465. Samuel and his Mother. After Rembrandt.

P. W. TOMKINS.

466. Madonna and Child. After Correggio.

467. Girl with a Horn-Book. After Schidone.

468. Madonna, Infant Christ, and St. John.
After A. del Sarto.

469. David with the Head of Goliath. After Guercino.

P. W. TOMKINS and ANSEL.

470. Allegory of Human Life. After Titian.

P. W. TOMKINS and W. W. HODGSON.

471. Danæ. After Titian.

P. W. TOMKINS and ANSEL.

472. Holy Family. After Paris Bordone.

W. W. HODGSON.

473. The Nativity. After Ghirlandajo.
474. Holy Family, with St. John. After Raphael.
475. Holy Family. After Raphael.

SATCHWELL.

476. Madonna, Infant Christ, and Saints.
After Cimabue.

W. W. HODGSON.

477. Madonna and Child. After Raphael.

P. W. TOMKINS.

478. Meeting of Mary and Elizabeth.
After S. del Piombo.
479. Jesus led from the Garden of Gethsemane to the
High Priest. After Guercino.

W. W. HODGSON.

480. The Vision of St. Augustine. After Garofolo.

P. VIOLET.

481. Infant Christ sleeping on the Cross. After Guido.

W. W. HODGSON.

482. Christ appearing to St. Peter. After A. Caracci.

SATCHWELL.

483. Heads of Apostles. After Giotto.

P. VIOLET.

484. Christ in the Sepulchre. After Guercino.

P. W. TOMKINS.

485. Holy Family with Elizabeth and St. John.
After A. del Sarto.

CRAIG.

486. Rachel secreting the Household Gods of Laban.
After Murillo.

UNKNOWN.

487. Baptism of Christ. After Domenichino.

CRAIG.

488. Death of Atilius Regulus. After Salvator Rosa.
489. Landscape, with Rainbow. After Rubens.
490. Landscape, with Figures. After Claude.
491. Landscape. After Gasper Poussin?

Nos. 440 to 491. THE DOWSE COLLECTION OF WATER-COLORS. (See above, No. 440.)

JULES JOYANT.

493. St. Maria della Salute, Venice.

CARLO MARCO. Hungarian.

494. Landscape after a Shower. *Mrs. Horatio Greenough.*

S. SALISBURY TUCKERMAN, Boston. (See 65.)

495. U. S. Frigate "Constitution." *The Artist.*
For Sale.

POLIDORO DA CARAVAGGIO (attributed to): b. Caravaggio,
1495; d. 1543.

Pupil of Raphael.

496. The Three Graces. From Raphael's fresco in the
Farnesina, Rome. In the original, the figures are
undraped. *J. E. Freeman.*

ITALIAN.

497. The Magdalen. *Mrs. Louis Theis, Dresden.*
For Sale.

DR. WILLIAM RIMMER, Milton, 1816-1879.

- 500 to 511. Twelve Drawings. Purchased.
500. Young Lioness.
501. Young Lion.
502. Lion and Mouse.
503. Dante and the Lion.
504. Evening — "Fall of Day."

- 505. Head of an Old Lion.
- 506. The Soothsayer.
- 507. A Dead Soldier.
- 508. Achilles, Iliad, Bk. IV.
- 509. Warriors in Camp.
- 510. "Victory."
- 511. Evening — "Fall of Day" (Pastel).
- 512. Struggle between North and South, 1860.
Gift of Edward C. Cabot.
- 513. Dedicated to the 54th Regiment Mass. Vols.
Lent by *Wm. R. Ware.*

WILLIAM MORRIS HUNT. (See No. 46.)

Charcoals and Crayons.

- 514. Portrait of Milton Sanford.
Gift of Mrs. Geo. W. Long.
- 515 to 522. Purchased at the Hunt Sale and of the Estate.
- 515. The Quarry.
- 516. Washing by the River.
- 517. Study of Clouds.
- 518. Landscape, with Water.
- 519. Merrimack River.
- 520. River Landscape.
- 521. Harbor View.
- 522. Sunrise on the St. John's River.
- 523 to 527. Lent by *Miss H. M. Knowlton.*

JEAN FRANÇOIS MILLET.

Twenty-one Drawings, Water-Colors, etc.

Gift of Martin Brimmer.

Pen and Ink.

- 528. Landscape, with Farm Buildings.
- 529. Landscape, "près Cusset."
- 530. Landscape, "Vichy, 12 juin 1886."
- 531. Landscape, with Culvert.
Crayon.
- 532. Shepherd Girl knitting.
- 533. Water-Carrier.

- 534. Woman feeding a Child in her lap.
- 535. Woman churning.
- 536. Landscape, — trees in foreground ; in background figures bearing fagots.
- 537. Woman bringing fagots from a wood.
- 538. Shepherdess and Sheep grazing.
- 539. Twilight — Going Home.
- 540. Gleaners.
- 541. The Sower.
- 542. Man with Wheelbarrow.
Pastel.
- 543. Boy and Girl with Bird's Nest before a Figure of Pan.
Water-color.
- 544. Landscape, with Rocky Stream.
- 545. Landscape, with Gate. Vichy.
- 546. Landscape — Road " près Cusset."
- 547. Landscape, with Pool.
- 548. Landscape, with Church.
- 548a. Girl knitting (Pastel).

No. 532 is the study for this ; the same subject has also been executed in oils.

Lent by *Martin Brimmer.*

WASHINGTON ALLSTON. (See No. 232.)

- 549. Storm at Sea, 1818. (Water color.)
The Ship " Galen," on which the artist returned from Europe. Drawn on shipboard after the storm.
Mr. S. Franklin Dexter.
- 551. } Tracings from the original picture of Jacob's
- 552. } Dream ; at Petworth Castle.
- 553. Uriel in the Sun. Tracing from the picture at
Strafford House.
- 554. Una. Tracing from the outline of the painting
owned by Mrs. Hatch, Medford.

JOHN RUSKIN.

- 555. Two drawings. *John H. Sturgis.*

J. S. COPLEY. (See No. 213.)

556. Original sketch for the portrait of Lord Mansfield. *Athenæum.*
557. Study for a portrait of a gentleman. *Athenæum.*
558. Study for a portrait of a lady. *Athenæum.*
559. Study for a painting. Death of Major Pierson. *Athenæum.*

G. STUART NEWTON. (See 218.)

Sketches made when a pupil of the Royal Academy,
1817.

560. Samuel Rogers.
561. H. Fuseli.

DAVID COX. 1783-1859.

562. Landscape with Cattle. *Athenæum.*

FRANÇAIS, LOUIS F.

563. Wood, Finisterre. Gift of E. D. Boit.

IN THE WEST ROOM.

PIETRO DA CORTONA (Pietro Berretini): b. Cortona, 1596;
d. Rome, 1669.

570. Hercules and Omphale. *J. C. Hooker.*

CARLO CIGNANI.

571. Hagar and Ishmael. *Athenæum.*

FRANCESCO ZUCCARELLI, Tuscany, 1702-1788.

572. Landscape. *Athenæum.*

MICHAEL AMERIGI ANGELO DA CARAVAGGIO, 1569-1609,
Rome (attributed to).

573. Itinerant Musicians. Bequest of Chas. Sumner.

LUCA GIORDANO, Naples, 1632-1705.

Pupil of Pietro da Cortona.

575. The Golden Age. Bought from the Doge's Palace,
Venice. *Athenæum.*

576. The Eucharist. Gift of Mrs. Thies.

577. The Flaying of Marsyas. *Athenæum.*

UNKNOWN.

578. Fruit, Flowers, and Still Life. *Athenæum.*

IN THE LAWRENCE ROOM.

PANDOLFO RESCHI: b. Dantsic, 1643.

Pupil of Jacopo Borgognone.

580. Landscape with Huntsmen.

Gift of Francis Brooks.

581. Landscape with Fishermen.

Bequest of Mrs. Peter C. Brooks.

582. Landscape with Figures on a Road.

Bequest of Mrs. Peter C. Brooks.

GASPAR POUSSIN, Rome, 1613-1675 (attributed to).

Pupil of Niccolo Poussin.

583. Landscape.

Athencæum.

KAREL DU JARDIN: b. Amsterdam, 1640; d. 1678 (attributed to).

Pupil of Nicholas Berghem.

584. Figures at a Fountain.

Athencæum.

JOHN VAN ZOON: b. Antwerp, about 1650; d. 1700.

585-6. Still Life.

Bequest of Charles Sumner.

ALVAN FISHER, Boston.

587. Landscape, dated, Boston, 1828.

Athencæum.

SCULPTURE.

IN THE HALL.—SECOND FLOOR.

AUGUSTUS SAINT-GAUDENS, New York.

Pupil of Jouffroy.

1. Bronze Medallion, Bastien-LePage, Paris, 1880.
Purchased at the Exhibition of 1880.

OLIN L. WARNER, New York: b. Sheffield, Conn.

Pupil of Jouffroy.

2. Bust of Miss Maud Morgan, New York, 1880. Cast.
Purchased at the Exhibition of 1880.

DR. WILLIAM RIMMER: b. 1816; d. 1879.

3. The Falling Gladiator. } Casts. } *Rimmer Estate.*
4. Centaur. } Granite. }
5. Head of St. Stephen. Bequest of Stephen H. Perkins.

FRANZ XAVIER DENGLE, of Covington, Ky.: b. 1854; d. 1879.

Educated at Munich, teacher in the school at the Museum.

A group of casts and sketches given to the Museum by his father, F. X. Dengler.

6. Woman with a lady-bird.
7. The Sleeping Beauty.
8. Tristram and Iseult.
9. Caught.
10. Painting, Sculpture, and Architecture; three sketches of statues for the façade of the Museum.
11. Bust of Henry F. Farney.
12. The Pouting Boy.
13. Bust of William H. Chase. Gift of Mr. Chase.

BARON HENRI DE TRIQUETI, France, 1804–1874.

Studied with Hersent.

15. Dante and Virgil, half-figures in bronze.
Gift of Mrs. Edward Lee Childe.

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

16. Figure of Christ bound to a column.

Marble. 90 cent. high.

Stanton Blake.

NAPOLÉON JACQUES.

17. Bronze Bust of Peter the Great, Emperor of Russia.

40 cent. high.

Stanton Blake.

BRONZE MASK OF NAPOLEON.

18. From a cast taken by Dr. F. Antommarchi immediately after death.

Athenæum.

THOMAS R. GOULD: b. Boston, 1818; d. Florence, 1881.

Studied under Seth Cheney, adopted sculpture as a profession in 1860.

19. Study for a Statue of Chas. Sumner.

Given by contribution.

MISS ANNE WHITNEY.

20. Le Modèle. Bust in bronze.

Gift of Mrs. Maria W. Chapman.

L. TASSI.

21. Humberto, King of Italy. Bust in marble, 1883.

Gift of his Majesty the King to the City of Boston.

BARTHOLDI.

22. Terra Cotta Model of Liberty Enlightening the World.

Nathan Appleton.

Cast by BARBEDIENNE?

23. Bronze Reduction of the Venus de Milo. *G. V. Fox.*

WILLIAM M. HUNT.

24. Profile of Thomas Couture. Cast.

Gift of Miss Helen M. Knowlton.

H. H. KITSON.

25. La Musique de la Mer (bronze).

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MRS. FRED. M. HOLLAND, Concord.

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GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. They represent Summer, Autumn and Winter. The dimensions of two are twenty feet by twelve. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was

downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

TAPESTRY. The Crossing of the Red Sea. *T. R. Plummer.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphael-esque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Athenæum.

TAPESTRY, BEAUVAIS. 11x11. A baptism.

Miss S. M. Spooner.

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*

On the walls are hung several fine specimens of PERSIAN or ITALIAN in imitation of Persian design FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer.

CHINESE HANGING. Appliqué work.

Gift of Moses Kimball.

BLANKETS FROM THE SANDWICH ISLANDS, SAMOAN
DRESS, MALAY SKIRTS, ETC.

CASES, NOS. 1 TO 4.

ITALIAN TEXTILES AND EMBROIDERIES.

*Collection made by Alessandro Castellani, of Rome. Bought
from the T. B. Lawrence Bequest. Lent by the Athenæum.*

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century. One small one.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-colored velvet.
9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.

12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored, in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.

29. COVERING, of violet silk, embroidered in gold. Italian. 18th century.
30. COPE, of cut velvet, green on green. Italian. 16th century.
31. LETTER POUCH, with embroideries of silk and gold, 17th century, etc.

CASE 5.

EMBROIDERY, mostly ITALIAN. Gift of J. W. Paige; also SPANISH and AMERICAN.

CASE 6.

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

GREEK EMBROIDERY in red silk; MOORISH, on white silk.
J. W. Paige.

WOMAN'S GIRDLE, MOORISH, green and gold. Gift of Mrs. Towne.

HERZEGOVINA WORK. Lent by *Dr. W. S. Bigelow.*

CASES NOS. 7 TO 12.

A rare and superb collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*

Others from the Estate of *Alfred Greenough.*

TWO CHINESE DRESSES. *Miss Eliza R. Scidmore.*

CASE 13.

ROYAL CAPE AND CLOAK OF FEATHERS. A gift of the KING OF THE SANDWICH ISLANDS. *Charles H. Joy.*

CAPE OF FEATHERS from MALACCA. *Mrs. D. A. Russell.*

GERMAN EMBROIDERY. Gift of Miss S. B. Snow.

ITALIAN EMBROIDERY, a number of rich pieces, some of early date. Lent by *Miss Sarah M. Spooner* and *Mrs. H. Hunnewell.*

ALTAR HANGING, XIV. or XV. century. *Mrs. Hollis Hunnewell.*

CASE 14.

A number of BROCADE DRESSES, VESTS, SHOES, etc., worn in the last century.

Part of the furnishings for the Feast of the Passover, as used in a JEWISH family, Embroideries, &c.

Lent by *Mrs. E. Benguiat.*

LACES.**CASE 15.**

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON.

Mrs. R. C. Greenleaf, Jr.

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

POINT DE VENISE. *Miss Howes.*

CASHMERE SCARF. *Miss Newell.*

GREEK LACE. *Mrs. L. L. Hubbard.*

CASE 16.

A RICH COLLECTION OF FIFTEEN PIECES, lent by *Mrs. Gardner Brewer.*

CASE 17.

Three pieces of SPANISH LACE, eight EARLY ITALIAN, and a SHAWL from CASHMERE. *Miss Griggs.*

CASES 18, 19, 20, 21, and 22.

A RICH AND VALUABLE COLLECTION OF SIXTY-SEVEN PIECES, mostly of 16th, 17th, and 18th centuries. Gift of *Mrs. Geo. W. Wales.*

CASE 23.

A COLLECTION OF LACES AND DRAWN WORK. Gift of *J. W. Paige.*

CASE 24.

ITALIAN TEXTILES AND EMBROIDERIES, CHURCH VESTMENTS AND ALTAR HANGINGS, the gift of *Mrs. Geo. W. Wales.*

CASE 25.

CHINESE, largely lent from the Estate of *Alfred Greenough*, by *Charles H. Parker*, Executor. Also from *Miss Elizabeth C. Ward*, *Mrs. Jas. S. Cumston*, *Mrs. Hardwick*. Also gift of *Miss Salome H. Snow.*

CASE 26.

CASHMERE, mostly lent from the Estate of *Alfred Greenough*,
by *Charles H. Parker*, *Executor*.

CASE 27.

PERSIAN EMBROIDERY. *A. Greenough Estate.*

PINA SCARF. Gift of *Mrs. John L. Gardner*.

ALEPPO SCARF. *Athenæum*.

VENETIAN EMBROIDERY. *Mrs. Cleveland*.

CASE 28.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs,
blankets, etc., woven with various designs of grotesque
faces, figures of men, and birds; a few are painted;
also, some fantastical dolls. Gift of *E. W. Hooper*.

CASES 29, 30, 31, and 32.

JAPANESE SWORDS. Lent by *Dr. C. G. Weld*.

A special catalogue of these is issued.

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, 12 ft. x 2 ft. 8 in.,
were taken from the Hôtel Montmorency, and subse-
quently built into the Deacon House. They date
from the time of, and were probably executed by
Jean Goujon. Purchased in part by the Museum, part
by the Athenæum.

In Centre:

JAPANESE SHRINE, with image of Buddha. Gift of *Dr.*
Henry J. Bigelow.

JAPANESE SHRINE. Lent by *Chas. A. Longfellow*.

CARVED WOOD BUFFET, Venetian, Style of the Seventeenth
Century. *Edward Robinson*.

WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faiences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sèvres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Cretan, Etruscan Grecian, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; French, English, Delft, and Scandinavian pottery; in Case B, Compartments 1 to 10, porcelains, European and Oriental; Case C, Chinese porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, Persian and Rhodian ware and modern Bombay pottery, Case F, Japanese pottery; Case G, American pottery, Chelsea, Mass.; Case H, American pottery, Cincinnati, etc.; Case I, pottery of the American Mound Builders; Case J, Peruvian and Mexican pottery, and from Central America.

CASE A. 1.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faïence*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful,

iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many *Spezeria* jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Ceramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

A. 1.

MAIOLICA.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).

A woodcut of one of these bottles is given in Burty's "*Chef d'Œuvre des Arts Industriels*," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. DISH, imitation(?). Bernard Palissy; born 1510, died 1580
- 14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.

Geo. W. Wales.

- 18, 19. CASTELLI PLATES. *Geo. W. Wales.*

20. PLATE, RUBY LUSTRE. By MAESTRO GIORGIO, 1519-1541. Signed on back. *Geo. W. Wales.*

- 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*

29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*

- SIX CASTELLI CUPS. Painted by Grue, 1749.

Geo. W. Wales.

And several pieces lent by *A. B. French, Mrs. Wm. M. Hunt, Miss Helen Griggs, and Miss S. M. Spooner.*

Above case, TWO VASES, snake handles, 18 in.

Mrs. Wm. M. Hunt.

ROBBIA WARE. (*Above and by the Side of Case A.*)

30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.

31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

A. 2.

ANGEL, by MAESTRO GIORGIO. *Mrs. R. Baker.*

MODERN ITALIAN POTTERY. By Tomaso Castellani, Rome. Cantagalli, Florence. Scagnamiglio, Naples, etc. Also by Giustiniani, Naples. Turelli, etc. Lent by *Miss Griggs.*

A. 3.

MODERN FRENCH POTTERY. Limoges, Nancy, Barbotine, Modern Palissy. Lent by *Jones, McDuffee & Stratton.*

SWISS, GERMAN, HUNGARIAN. *Miss H. Griggs.*

CUP AND SAUCER, by Böttcher, 1707. Gift of the Royal Porcelain Manufactory of Saxony. Meissen.

ENGLISH POTTERY, nine pieces Doulton ware. Three the gift of Sir Philip Cunliffe Owen, Director of the South Kensington Museum.

LARGE VASE, decorated by SOLON. *Mrs. H. P. Kidder.*

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.

FULLAM and other Wares.

DELFT, thirteen pieces. Blue and polychrome. *Geo. W. Wales.*

OLD ENGLISH SILVER WARE. *Mrs. Henry Frost.*

COPENHAGEN. *Mrs. A. Gray and A. B. French.*

On a pedestal opposite is a large Vase, with incised figures, by Miss Barlow. Gift of the manufacturer Jas. D. Doulton.

A. 4.

MARIEBURG, RÖSTRAND, AND OLD ROUEN. *G. W. Wales.*

CASE AA.**TERRA-COTTA.**

BUST OF THE DUCHESSE DE BERRI. By PAJOU, "REGIS SCULPTOR," 1775. Presented by Geo. W. Wales.

ST. JOHN, a half length, 16th century. *C. C. Perkins.*

CLAUDE MICHEL CLODION, born at Nancy, 1738; d. 1814.
Statuette of a nymph bearing a young fawn. Gift of Nathan Appleton.

F. X. DENGLER. Tall vase. Two boys swinging from a bough. Gift of A. C. Wheelwright.

MISS L. B. COMINS. Jar decorated by herself with poppies.

GEO. W. FENETY. Jar decorated with morning glories.

PRESSED BRICKS. English or Dutch, date 1611.

MOORISH AND SPANISH TILES. Gift of E. W. Hooper, and lent by *Miss Helen Griggs.*

HEAD, NEAPOLITAN. Gift of Miss Griggs.

CASE B.**PORCELAIN.**

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be

Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

* **KAOLINE**, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntse* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows:—

Silica	47 per cent.
Alumina	40 “
Water	13 “

A block of pure kaoline from South Carolina can be seen in Case B. 10.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740–1745. The works were removed to Sèvres in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow, about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. Especially noticeable are, in

B. 1.

THE PORTLAND VASE. Copied in Jasper ware. Gift of the makers, Josiah Wedgwood & Sons.

WEDGWOOD, one piece lent by *Miss Parkman*. Six pieces, gift of Miss C. L. W. French. Other specimens of Jasper ware by Wedgwood, Turner, Mayer, and Adams. *G. W. Wales.*

BRISTOL, CHELSEA, SALOPIAN, WORCESTER, CROWN DERBY. *Geo. W. Wales.*

CROWN DERBY, several pieces. Lent by *Mrs. Jackson and others.*

COPENHAGEN, THE HAGUE, ST. PETERSBURG, FÜRSTENBURGH, AND NYMPHENBURGH.

Three pieces of AGATE ware produced by mixing clays of various colors, in imitation of marble or agate, by Thos. Whieldon, once a partner of Wedgwood. *Mrs. R. C. Greenleaf, Jr.*

B. 2.

SÈVRES PLATES. Plaques, Cups, etc. *Miss S. M. Spooner.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

SÈVRES CUP AND SAUCER. Given by Miss H. Stevenson.

TWO CORNUCOPIÆ (French, time of the Empire). *Miss M. G. Loring.*

CHANTILLY, RUE DE BONDY, ETC. *Geo. W. Wales.*

CAPO DI MONTE, BUEN RETIRO. *G. W. Wales, Miss S. M. Spooner.*

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by *G. W. Wales.*

B. 3.

DRESDEN GROUP, Adam and Eve. Gift of Sypher & Co.

DRESDEN. *G. W. Wales, Miss S. M. Spooner.*

DRESDEN CUP AND SAUCER, flowers in high relief. *Mrs. R. C. Greenleaf, Jr.*

BERLIN AND VIENNA. *Miss S. M. Spooner, G. W. Wales.*

B. 4.

HAWTHORN JAR of remarkably fine color. *G. W. Wales.*

BLUE NANKIN WARE, lent mostly by *Geo. W. Wales.*

PLATE, of deep blue, representing a hunting scene, dates from Ching-Wha, 1465-1468.

B. 5.

PALE BLUE VASE, centre of middle shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by *Geo. B. Dorr.*

Two jars, OLD MING. *Boston Athenæum.*

MOTTLED BLUE JAR, RED DRAGON ON LIP. This fine specimen was given by Mr. Geo. B. Dorr.

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

ALTAR CUP, white, very old and rare. *G. W. Wales.*

GREEN DRAGON BOWLS. *G. W. Wales.*

JAR, CURIOUSLY MOTTLED. Gift of D. O. Clarke.

Other pieces by *Mrs. Swett*, *Mrs. H. P. Sturgis*, and *G. W. Wales.*

B. 6, 7, 8 and 9.

THE ROGERS COLLECTION OF CHINESE PORCELAINS.
103 pieces lent by Dr. G. O. Rogers, formerly of Hong Kong.

These are catalogued.

In the flat compartments in front are —

B. 10.

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

B. 11.

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

B. 12.

SNUFF BOTTLES. Thirty-one. Lent by *Mrs. Geo. W. Wales.*

Above Case B.

Four blocks from the PAGODA OF NANKIN known as the PORCELAIN TOWER. Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. A BRICK, plain white glaze, gift of D. O. Clarke. TWO CAPITALS, lent by *A. B. French.* WHITE ELEPHANT IN HIGH RELIEF, presented by M. Brimmer.

A LARGE VASE, grotesquely mottled in blue and green.
Presented by Mrs. S. D. Warren.

PAIR VASES. White and red, with medallions in gold outline. Presented.

THE PLATES on the wall above were lent mostly by *Mr. Wales*.

CASE C.

CHINESE PORCELAINS. Seventy-two pieces. Lent by *Geo. W. Wales*.

Especially worthy of notice are, among others, —
CÉLADON FLEURÉ (in centre).

VASE, form of water-bottle, very dark and rich, SANG-DE-BŒUF color.

WHITE OVIFORM JAR, incised.

FIVE-FINGERED ROSADON VASE.

PITCHER, dark peacock-blue.

POT YELLOW.

Tall vase, ring handles, ground TEA-LEAF glaze, seal mark.

BOWL, grains of rice, white ground, blue border (centre of side).

POT, lavender fleuré.

WATER-BOTTLE, robin's-egg glaze.

VASE, jet black color, on the neck lizards in relief

BOTTLE, red bats.

VASE, bottle shape, gold metallic glaze, rich blue decoration, metal mountings top and bottom.

PILGRIM BOTTLE, pale apple-green, Kien Lung mark (above case).

CASE D.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Six pieces.
Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Fifteen pieces. Lent by *Miss S. Loring*.

TANGIERS, MOORISH, SPANISH (from Triana). Lent by *Miss Helen Griggs*.

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

COREAN, CHINESE, and other pottery.

On Wall opposite Case D.

PERSIAN TILES. Some purchased; others lent by the *Estate of Alfred Greenough*.

CASE E.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

PERSIAN AND RHODIAN WARE. Mostly the gift of Geo. W. Wales.

Above case, two fine PERSIAN BOWLS.

SPANISH JAR, presented by G. W. Wales.

TWO JARS from KOREA.

CASE F.

JAPANESE POTTERY, of various styles. Lent by *Dr. W. Sturgis Bigelow*.

CASE G.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit. Also on wall adjoining.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenety. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE H.

AMERICAN POTTERY, twelve pieces from the Rookwood Pottery, Cincinnati. Gift of Mrs. M. Longworth Nichols. One gift of Miss M. Louise McLaughlin.

On Wall.

HISPANO MOORISH TILES. Gift of J. W. Paige.

CASE I.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales*.

Above the Case.

POTTERY OF THE ZUÑIS.

CASE J.

PERUVIAN POTTERY. Jars in animal and vegetable forms, with human faces, etc.

MEXICAN POTTERY. A number of masks, faces, little figures, children's necklaces, jars, etc.

CENTRAL AMERICAN POTTERY. Found at Sonsonate, Republic of San Salvador, Central America. Lent by *Samuel H. Savage*.

CASE JJ.

CHIRIQUI POTTERY. Fifty pieces. Gift of J. B. Stearns.

CASE K.**JAPANESE ART.**

IN THE FIRST COMPARTMENT. — PORCELAINS AND EARTHENWARE, mostly modern. Chiefly noticeable are, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe.

LARGE VASE. *Miss L. A. Brooks*.

KIOYAKI VASE, eagle and pine. *G. W. Wales*.

LACQUER ON PORCELAIN. *Mrs. Greenleaf*.

A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunningham. Two SATSUMA CUPS, bought of the maker, Kumasuke Seshima, Kagoshima.

ARITA VASE. Gift of Miss French.

K. 2.

A number of MASKS. Lent by *Dr. Chas. G. Weld*.

K. 3 and 4.

LACQUER BOXES. Lent by *Edward Cunningham*, *Miss L. A. Brooks*, *S. K. Bayley*.

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

LARGE KAGA BOWL. Lent by *A. D. Weld French*.

TWO PIECES OF EMBROIDERY. *Mrs. Chas. B. Porter*.

TWO PIECES OF EMBROIDERY. *Dr. W. S. Bigelow*.

One from *S. K. Bayley*.

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

K. 5.

FIFTY-SEVEN TEAPOTS, mostly bronze. *John H. Sturgis*.

LACQUERS, BRONZES, etc. Bequest of Thos. G. Appleton.

K. 6.

Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique are very interesting.

BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service.

Above the case :—

PAINTED SCREEN, rich gold decoration. Seventeenth (?) century. Gift of Oliver W. Peabody.

LACQUER SCREEN. Lent by *Mrs. Tyson*.

PAIR JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales*.

PAIR JARS. Arita, decorated by Knaido. Gift of Miss C. L. W. French.

CABINET, inlaid wood. *Mrs. W. B. Swett*.

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

CASE M.**JAPANESE LACQUER.**

A collection of exceptionally fine LACQUERS, medicine boxes, etc., and some silver work.

Lent by *Dr. W. Sturgis Bigelow.*

CASE N.**SILVER.**

URN, ENGLISH, 1786-7.

Bequest of Mrs. Margaret Allen Elton.

SILVER WARE, a number of pieces chiefly of Norway and Sweden, also English and American.

Lent by *Mrs. Geo. W. Hammond.*

OLD ENGLISH. *Miss Healey.*

TWO PIECES OF SILVER from Stockholm.

Lent by *Mrs. W. S. Appleton.*

RUSSIAN basket, salts, spoons, and DUTCH spoons. *Miss S. M. Spooner.*

CASE O.

INROS (medicine boxes), one hundred and nineteen, mostly of LACQUER. The grace and delicacy of Japanese work is here shown in its perfection.

Lent by *Dr. W. Sturgis Bigelow.*

LACQUER BOX, inlaid with pearl, ivory, jade, talc, etc. *Dr. W. Sturgis Bigelow.*

SWORDS and other METAL work. A number of Japanese swords are also shown in Case F, Room for Arms and Armor.

CASE P.

JAPANESE ORNAMENTS for decoration of various objects; also Tobacco Pouches, Pipes, Boxes, etc.

Dr. Charles G. Weld.

CASE Q.**CHINESE ART.**

A Collection of JADES, unrivalled in extent and value.

PORCELAINS, IVORIES, CRYSTALS, CLOISONNÉ, and BRONZES.

Lent by *Fred. L. Ames.*

JADE (lapis nephriticus) is one of the hardest substances known, and the larger pieces here shown are the work of

perhaps thirty years of labor. Owing to the rarity of the stone and the cost of cutting, such pieces are found in China only in the temples or as heirlooms in the great Mandarin families.

The CLOISONNÉ BRAZIER was taken from the Emperor's bedside at the sacking of the Summer Palace, with the coals yet living.

The square panels of CLOISONNÉ are among the earliest examples known.

Attention is called to the delicacy and beauty of the SILVER INLAYING of the bronzes.

Three crystal balls, white, topaz, and smoky, supported by the dragon of the sea, silver.

On wall:—

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt.*

CASE R.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal (*"cloison,"* a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LIMOGES ENAMELS.

R. 1.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athencæum*.

1. Pitcher (Aiguière) made by Leonard de Limoges, born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called *"su-paillon or clinquant,"* from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject, The Descent from the Cross.

Also, CÆSAR AND VESPASIAN, Limoges enamels. Summer bequest.

BOWL, ENAMELLED. Modern French. *Athenæum*.

Plaque, St. Peter, signed I. LANDIN, 1693. *Mrs. R. Baker*.

CHINESE AND JAPANESE ENAMELS.

R. 2, 3.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

Five ROOKS on a plant growing from the sea. *Geo. W. Wales*.

Pieces by the *Athenæum*. *Dr. Geo. O. Rogers*, *F. W. Loring*, and *Thos. R. Wheelock*.

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby*.

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Miss Fisher*.

Above the case, or on pedestal, two large CLOISONNÉ GARDEN LAMPS.

CASE S.

S. 1.

JAPANESE BRONZES.

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Miss L. A. Brooks*, *S. K. Bayley*, and others.

BRONZE STATUETTE of a river god. Bequest of *Mrs. Sever*.

ANTIQUE WATER JAR. Fine color. *Geo. A. Goddard*.

S. 2.

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by *Zuloaga*. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work, purchased at Philadelphia in 1876.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins*.

BRONZE PLAQUE. Half-figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins.*

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

MALACHITE BOX. Gift of the City of St. Petersburg, with diploma of citizenship, to the late Assistant Secretary of the Navy, Gustavus V. Fox.

POWDER HORN. Turkish, copper engraved. *Athenæum.*

Four reproductions of Pompeian bronzes. *Dr. W.S. Bigelow.*

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI MIRROR. By Donatello. 15th century.

JAMNITZER CUP (silver).

GERMAN BEAKER (gilt).

CELLINI TAZZA (gilt).

BEDFORD TANKARD (gilt).

TAZZA, MELEAGER, AND ADONIS (gilt).

SIX SALT-CELLARS (gilt).

PYX (gilt).

BAS-RELIEF OF THE ENTOMBMENT (bronze).

VENETIAN SALVER.

BAS-RELIEF (silvered). By Jean Goujon. 16th century.

S. 3.

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. **GILDED PROCESSIONAL CROSS**, with figures and rich ornaments. 15th century.

22. **GILDED RELIQUARY**, of Venetian style, in shape of a bell. 15th century.

23. **SALT-CELLAR**, of enamelled copper, white and blue with gold ornaments. Venetian. 15th century.

24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.

42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
 43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
 44. GILDED VASE, with two handles and chiselled in relief. 17th century.
 45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
 46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.
 47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
 48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
 49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
 50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.
- TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*
 Relics from St. Augustine, Florida, 1721. *W. H. Keith.*
 TWO ROMAN LAMPS. *Mrs. Attwood.*

S. 4.**INDIAN METAL-WORK.**

BRASS AND COPPER WARE FROM CASHMERE, HYDERABAD, POONAH, MADRAS, etc. Collected by Lockwood de Forest. Gift of Miss Brewer.

S. 5.**ORIENTAL METAL-WORK.**

INDIAN METAL-WORK, as in Case S. 4.
 BENARES BRASS WARE.

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige*. Notable among them a tall **CANDLESTICK** and a **BOWL**, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

Near this case on a pedestal, —

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE CYLINDER, flower vase, from a temple, inlaid with silver dragons and mythical birds fighting over the sea.

CASE T.

JAPANESE BRONZES, with some specimens of pottery.

BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake.

SHRINE. Chiselled brass, of rare workmanship.

Lent by *Dr. Wm. Sturgis Bigelow.*

CASE U.

CASTS from **GOLD AND SILVER WORK**, mostly of 16th century. Moulds for goldsmith work. Goblet, marriage gift to Luther from the town of Wittemberg. Gift of Mrs. and Miss Brewer.

CASE V.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, candlesticks, etc., of the 12th, 15th, and 16th centuries. Gift of Mrs. and Miss Brewer.

ON THE WALL, SOUTHEAST CORNER. — WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige*. As also are the HINGES from Nuremberg, the German chest with remarkable LOCK, and the iron Spanish MONEY-BOX.

Thirteen LOCKS and other pieces of wrought iron. Belgian and German. Gift of *J. W. Paige*.

A number of HANDLES, BELL-PULLS, HINGES, ESCUTCHEONS, NAIL-HEADS, etc. Belgian wrought-iron of 16th (?) century. Gift of *Dr. Wm. S. Bigelow*. Also lent by him, a wrought-iron CANDELABRUM from Antwerp.

HINGES, LOCKS, KEYS, and a MONEY BOX, wrought-iron of XVI. and XVII. centuries. From the *Alfred Greenough* estate. Gift of the Executor, *Chas. Henry Parker*.

Leading to Lawrence Room, —

A pair of GATES, wrought iron. VENETIAN. Gift of *Denman W. Ross*.

ABOVE CASE S, a highly decorative IRON GRILLE. Lent by *R. M. Hunt*.

BRONZE GONG, inlaid with dragons in gold. Fine, bold work, the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

SCREEN AND FIRE DOGS, modern German. *Edwd. Robinson*.

CASE W.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth*.

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins*.

18 pieces of old Venetian glass. *Mrs. Wadsworth*.

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales*.

1 cup, highly colored Venetian, and several pieces old Venetian glass. *G. W. Wales*.

Chinese Glass, richly colored. *G. W. Wales*.

4 pieces modern Venetian. *A. B. French.* Eight from *Miss Helen Griggs.* Two Venetian and one German (1622). Gift of Nathan Appleton.
Old French glass. *Miss Smith.*

CASE X.**GOLD AND SILVER WORK.**

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by Miss Salome J. Snow.

SILVER SHRINE, from Tartary. *Edward Cunningham.*

SALTS, the Puritan and Mayflower. *Edward Burgess.*

ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter.*

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins.*

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

SILVER SURAIS, Cashmere.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., New York. Lent by *F. H. Smith.*

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and Gnostic.

Lent by *Mrs. Chas. B. Porter.*

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*

ASSYRIAN CYLINDER, engraved.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

BRONZE LAMP. Early Christian.

TANKARD AND TWO BEAKERS, silver. *Mrs. R. Baker.*

SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. Gift of Mrs. R. Sullivan.

ALGERINE HEAD-DRESS, cut from a sheet of silver. Gift of Mrs. Richard Sullivan.

SILVER PITCHER. Chinese. *E. Cunningham.*

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. C. Greenleaf, Jr.*

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How.*

CASE Y.

On the window and south side, gold work and jewelry, chiefly from INDIA; on the north, from ALGIERS and TURKEY; on the east, EUROPEAN; above, modern RUSSIAN enamels and some reproductions of antique ORIENTAL work. *Mrs. Arthur Croft.*

CASE Z.

MEDALS AND BRONZES.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense*. MCCCCXLVI. Loaned by C. C. Perkins.

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis*. Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

- Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus. Matthæi de Pastis, MCCCCXLVI.*
- Ditto. Carolus Gratus, "*miles et comes Bononiensis.*" Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.
- Ditto. Mahomet II. 1481. Reverse. Opus Constantii.
- Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.
- Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere.*" Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.
- Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris.*
- Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.
- Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.
- 37 CASTS OF MEDALS. Presented by C. C. Perkins.
- 94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.
- A Series of Medals. Electrotpe reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.
- MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

ALSO LACQUER, CHINESE, PERSIAN, AND CASHMERE.

- CINNABAR LACQUER BOX. *Mrs. P. T. Jackson.*
- LOTUS LEAF AND FLOWER. Foochow lacquer. *Mrs. R. C. Greenleaf, Jr.*
- SEVERAL PIECES LACQUER, from Cashmere. Model of Taj Mahal, etc. *S. K. Bayley.*
- PERSIAN BOX. *Mrs. Chas. B. Porter.*
- PERSIAN MIRROR CASE. *C. C. Perkins.*
- PERSIAN WRITING BOX. Gift of E. W. Hooper.

LAWRENCE ROOM.

LINING OF A ROOM. Carved oak, of the sixteenth century.

English or Flemish. Consisting of upper and lower panels ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI., Elizabeth of York, wife of Henry VII., and Elizabeth Woodville, queen of Edward IV. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, Sir Walter Raleigh, and one other.

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem. *C. A. Wellington.*
CABINET. *Mrs. Wm. M. Hunt.*

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or

metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV. Gift of Mrs. T. B. Lawrence.

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

CHAIRS and CLOCK.

Miss S. M. Spooner.

TREASURE CHEST OF IRON. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington.*

TWO SUITS OF ARMOR. Electrotpe reproduction of suits in the Tower of London stand in the corners.

ARMOR OF HENI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMS AND ARMOR, lent by *Mrs. Chas. B. Porter.* On the west wall, BURGUNDY HELMET, about 1550. SPEARS, 16th century, on one pair the arms of Nuremberg are engraved. GAUNTLETS, same date. SHIELD of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the east wall. CROSS BOW AND ARROWS; 17th century.

In centre:—

Case of ILLUMINATED MISSALS, ARABIAN KORAN, specimens of OLD BINDINGS, etc., lent by *C. C. Perkins, Mrs. Bruen, Mrs. Wm. G. Weld, Mrs. R. Baker, and others.*

MAIOLESQUE BINDING, 1530-1550 A. D. *Thos. G. Appleton.*

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*

ROOM OF WOOD CARVING, ARMS, AND ARMOR.

On north wall:—

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

MOORISH DOOR, panelled, from Algiers. A balustrade and cupboard door, also from Algiers. Gift of J. W. Paige.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athencæum.*

ARMOR OF JAPANESE STANDARD-BEARER, imperial crest. Gift of B. R. Curtis.

CUIRASS AND SABRE. From the field of Waterloo.

Athencæum.

ARMS, PADDLES, etc., from the SANDWICH ISLANDS, twenty pieces. Gift of John H. Sturgis.

ARMS AND SHIELDS, from the CONGO. Gift of Rev. Herbert Probert.

On west wall:—

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner*:—

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Jgorrotes, Luzon,
P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ZULU ASSEGAIS, SHIELDS, DRESSES, etc., lent by *Capt.*
F. P. Crockett.

Above CASE A.

TWO ALTAR PILLARS, carved in high relief, Portuguese, are
placed above the wall-case. *J. W. Paige.*

EIGHTEEN PANELS carved oak. Belgian. Gift of *J. W.*
Paige.

Carving from head of a bed. BRITTANY. *Mrs. A. M. Mosher.*

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. Nos. 1, 6, and 10
are in the Lawrence Room; the others are on the walls
or in Cases A and B.

1. MARRIAGE CHEST, of the 16th century, to contain a
bridal trousseau. It is adorned with allegorical bas-
reliefs, caryatides, and marine monsters. The back-
ground is gilded and punctured. Italian work.

CABINET, of fine style. 16th century. Italian work.

BAS-RELIEF, with many figures sculptured by Tasso, of
Florence. 16th century.

4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, rep-
resenting children and arabesques. Italian. 16th
century.
5. COAT OF ARMS, supported by children carrying a bas-
relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and
inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola,
1600.

8 and 9. CARYATIDES, by Giovanni da Nola.

MONK'S FOLDING CHAIR. 14th century.

11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.
16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena.
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

CASE A.

ST. GUDULA, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

IVORY THRONE FROM DELHI. *Edward J. Lowell.*

CHINESE INLAID AND CARVED WORK. *F. W. Loring.*

ITALIAN CABINET, inlaid marbles, agates, etc. *Miss S. M. Spooner.*

CLOCK, carved ivory case, from the little Trianon. *Mrs. H. Hunnewell.*

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

SHOES from TUNIS, DAMASCUS, ANTWERP. *Miss Griggs.*

IVORY CARVINGS.

CASE B.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

IVORY ELEPHANTS, Chinese. *Ed. Cunningham.* Ceylon, *S. K. Bayley.*

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins.*

TWO FINE IVORY TRIPTYCHS. Gift of Mrs. Gardner Brewer. Shakespeare at the Court of Elizabeth, and Henry IV. giving the Government of the Kingdom to Marie de Médicis on his departure for Germany, 1610.

IVORY BALL, with several balls cut one within the other. *Atheneum.*

Another. *Mrs. H. P. Sturgis.*

CASE C.

A Case of JAPANESE CARVINGS, *Netsuke*, in ivory, wood, and lacquer. *Dr. Wm. Sturgis Bigelow.*

CASE D.

JAPANESE SWORD GUARDS and SWORD MOUNTINGS. Particular attention is called to the unrivalled delicacy and beauty of this metal work. Lent by *Dr. Wm. Sturgis Bigelow* and *Dr. Charles G. Weld.*

CASE E.

JAPANESE SWORDS. Lent by *Dr. Wm. Sturgis Bigelow.*

CASE F.

THE ORIENTAL ARMS on the left, were purchased at Philadelphia and presented by a former citizen of Boston. The helmet, shield, and arm-pieces are of the richest PERSIAN work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right are from the bequest of T. B. Lawrence. The PERSIAN helmet shield and arm-piece are damaskeen work (steel inlaid with gold) of great beauty.

CASE G.

Nos. 3, 12, and 13, mentioned above.

WOOD CARVING. Arabesques. By Frullini, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C. Perkins.*

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. FRANCIS. Carved in boxwood. *J. W. Paige.*

PANEL by GIOVANNI GALLAROTTI, Boston.

Numerous specimens of CHINESE and other Eastern carvings.

INDIAN MOSAIC, wood inlaid with silver, ivory, etc.

SPOONS, carved wood, ivory, etc. Gift of J. W. Paige.

CASE H.

Casts from arms and armor in the museums at Munich and elsewhere in Germany. Gift of Mrs. and Miss Brewer.

CASE I.

Casts from ivory and carved wood-work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

MUSEUM OF FINE ARTS.

CATALOGUE

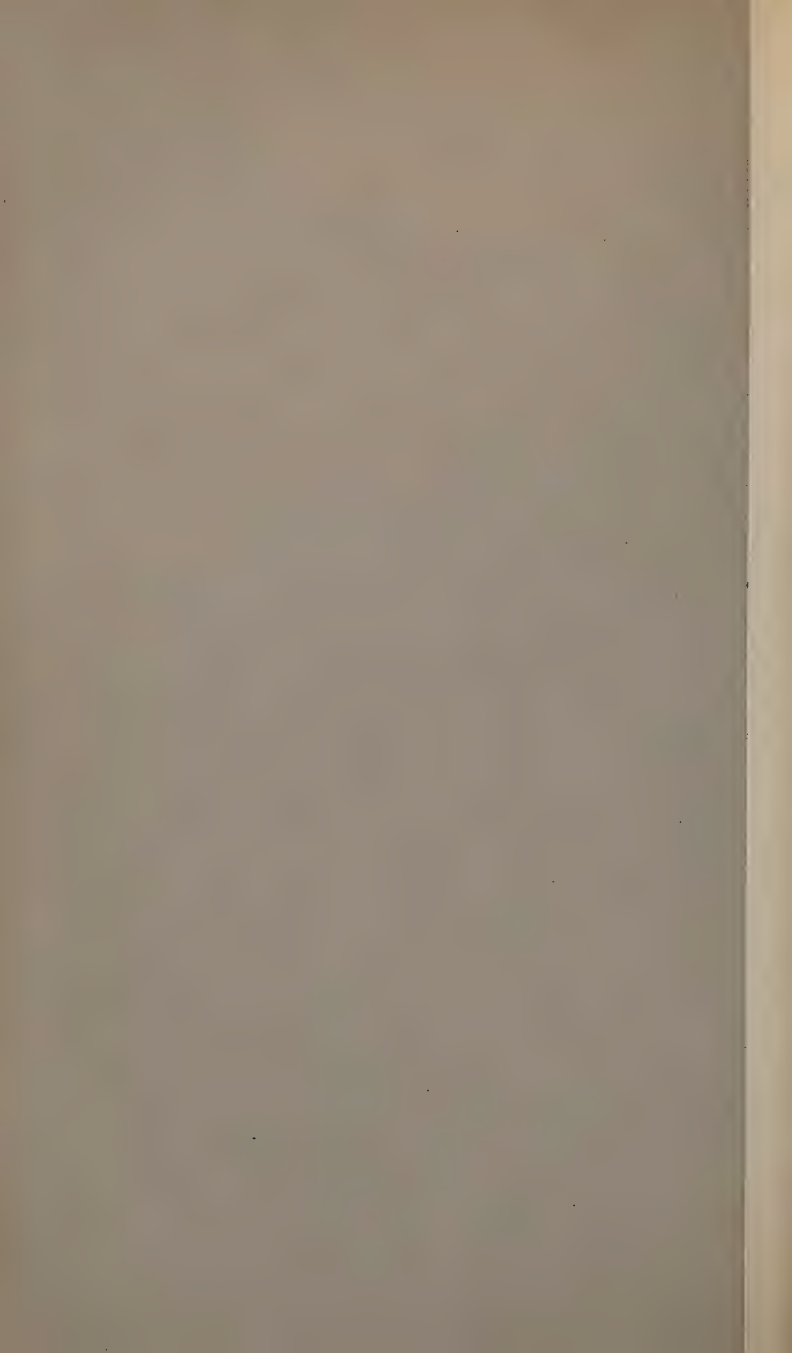
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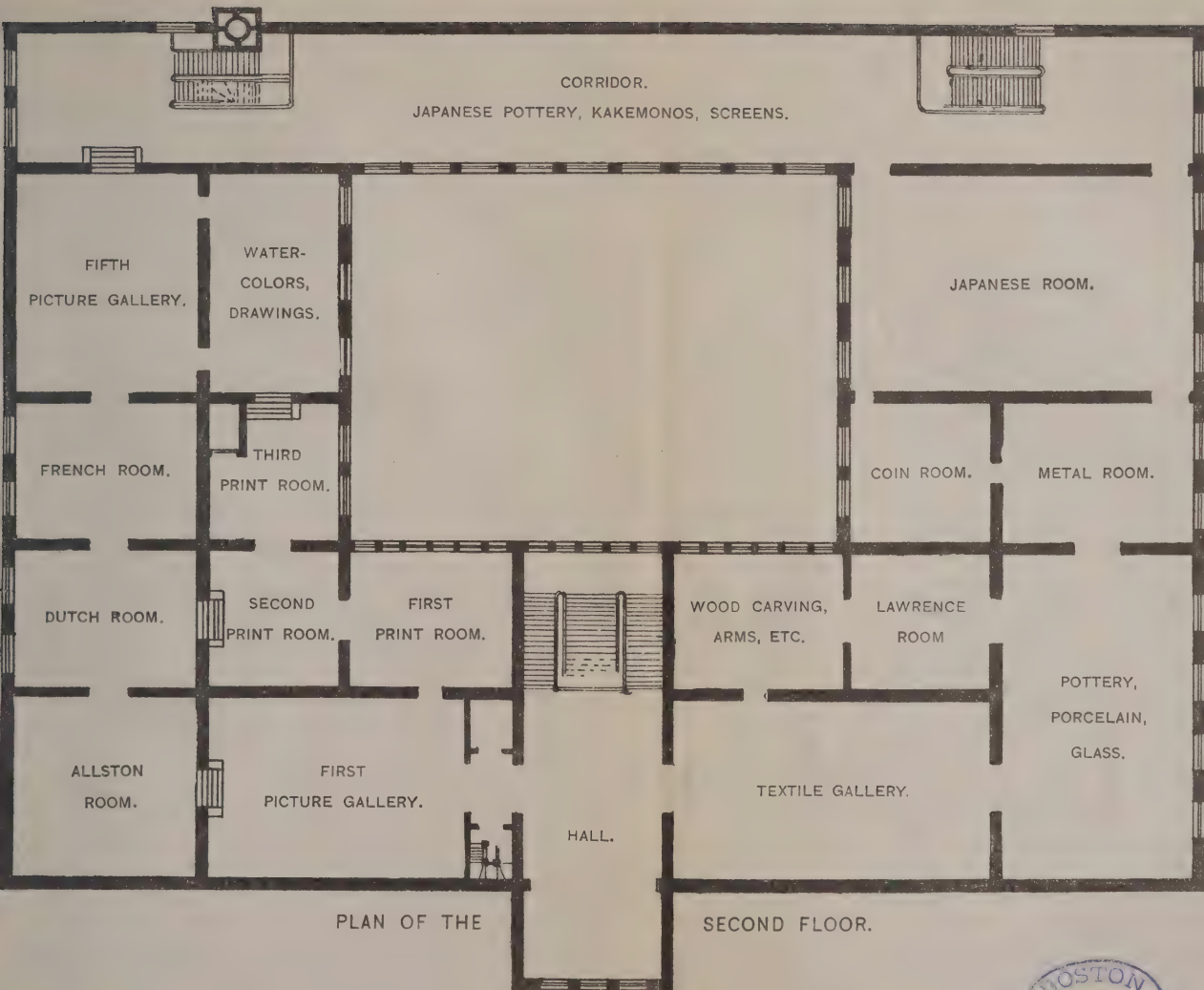
PAINTINGS AND DRAWINGS.

MARCH, 1890.



BOSTON:
ALFRED MUDGE & SON, PRINTERS,
No. 24 FRANKLIN STREET.
1890.





MUSEUM OF FINE ARTS.

CATALOGUE

OF

PAINTINGS AND DRAWINGS.

MARCH, 1890.



BOSTON:
ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.
1890.

B. 46.

(25.662)

Sept. 11, 1891.

FIRST PICTURE GALLERY.

SIENESE SCHOOL. End of Fourteenth Century.

1. Altar-piece. The Entombment and The Assumption
of the Virgin. Gift of Martin Brimmer.

ASCRIBED TO CIMABUE.

2. A Triptych. *Mrs. E. M. Wright.*

SCHOOL OF GIOTTO.

3. The Holy Family. *Athenæum.*

EARLY ITALIAN SCHOOL (on panel, *in tempera*).

4. St. Veronica displaying the likeness of Christ on the
handkerchief. Gift of Nathan Appleton.

NICOLAUS DA VOLTRI. Flourished in 1401.

A follower of Giotto.

5. Madonna and Child, with worshipper kneeling.

Lanzi says there is no known surviving work of his. This,
however, is inscribed with his name on the hangings be-
hind the head of the Madonna.

UNKNOWN.

6. Christ Crowned with Thorns. *C. C. Felton.*

EARLY ITALIAN.

7. Madonna and Child, with worshipper.
Gift of Mrs. C. B. Raymond.

UNKNOWN.

8. The Flight into Egypt. *T. C. Felton.*

BYZANTINE SCHOOL.

10. St. Mark. *Miss Helen Griggs.*

PALMA VECCHIO. Jacopo Palma, called il Vecchio, "the Elder": b. Scrinalta, 1490; d. 1560 ?

11. The Annunciation. *Quincy A. Shaw.*

BARTOLOMEO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known.

It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

12. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Quincy A. Shaw.*

TIZIANO VECCELLIO DA CADORE: b. the Friuli, Italy, in 1477 (?); d. 1576.

13. Study of the Madonna and Child for the altar-piece Madonna di Pesaro. *James Jackson Jarves.*

CARLO GAROFALO: b. Naples; d. Madrid, about 1715.

14. Vision of St. Dominic. *James Jackson Jarves.*
A study for his large altar-piece in the National Gallery, London.

CHRISTOFANO ALLORI.

15. David, with the Head of Goliath. *Francis W. Loring.*

ITALIAN.

16. Portrait of a Venetian. *James Jackson Jarves.*

GASPAR NIGRO, Venice, 1515.

17. Madonna holding the dead Christ; St. Sebastian and other figures attending. *C. C. Felton.*

TIMOTEA DELLE VITE: b. Urbino, Italy, 1470; d. 1524.

18. Madonna and Saints. *James Jackson Jarves.*

TIBALDEO DI PELLIGRINO: b. Valdelsa, Italy, 1527; d. Milan, 1598.

19. Venus Rising from the Sea. *James Jackson Jarves.*

SCHOOL OF RAPHAEL.

20. St. Sebastian. *James Jackson Jarves.*

ANTONELLO DA MESSINA: b. Messina, about 1426.

21. Ecce Homo. *James Jackson Jarves.*

PALMA IL VECCHIO. (?)

22. Madonna and Child, with St. Francis. *W. S. Appleton.*

BONIFAZIO VENEZIANO.

23. Holy Family. *Felton.*

BERNARDINO PINTURICCHIO, 1454-1504.

24. Holy Family. *Estate of Chas. C. Perkins.*

GIOV. BATTISTA SALVI, called IL SASSOFERATO.

25. Madonna and Child. *Francis Brooks.*

GIO. FRANCESCO BARBIERI, called GUERCINO.

26. St. Barbara. *Francis Brooks.*

27. Ecce Homo. *Francis Brooks.*

TINTORETTO. (See 260.)

28. Sketch for the Assumption of the Virgin.
Bequest of Thomas G. Appleton.

LUCA GIORDANO, Naples, 1632-1705.

Pupil of Pietro da Cortona.

29. The Golden Age. Bought from the Doge's Palace,
Venice. *Athenæum.*

30. The Eucharist. *Gift of Mrs. Thies.*

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice.

31. The Scourging of Christ. *Quincy A. Shaw.*

BASSANO. (See preceding.)

32. Entombment.

Ernest W. Longfellow.

PAOLO CAGLIARI, called PAOLO VERONESE.

33. Marriage of St. Catherine.

Quincy A. Shaw.

TUSCAN SCHOOL.

34. Head of a Man.

Martin Brimmer.

CARLO MARATTI.

35. Madonna and Child.

Chas. G. Loring.

TIZIANO VECELLIO

36. Portrait of ~~Leo III.~~ *Paul*

(A replica.) *Wm. W. Newell.*

D. CALVART, 1558-1619.

37. Eternity.

Geo. W. Wales.

JEAN BAPTISTE SANTERRE.

38. Portrait of the Duchesse de Longueville.

Bequest of Mrs. M. B. Sigourney.

TINTORETTO (Giacomo Robusti): b. at Venice, 1512; d. there 1594.

A pupil of Titian, and painter of a very large number of paintings, many of them of extraordinary size.

39. The Adoration of the Magi.

This painting came from the Barbarigo collection; its size was especially adapted to the position which it occupied in the Casa Barbarigo, where it hung without a frame. It is very similar to a picture of the same subject in the lower hall of the Scuola San Rocco, Venice. The kneeling figure is exactly similar, the Virgin and Child bear strong resemblance, and the prominent introduction of two doves, peculiar to Tintoretto, is the same in both.

T. C. Felton.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.
(See 212 and 313.)

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

- | | |
|---------------------------|------------------------------------|
| 41. Chapeau Blanc. | <i>Athenæum. Dowse Collection.</i> |
| 42. Portrait of Franklin. | <i>Athenæum.</i> |
| 43. Head of a Boy. | Gift of Geo. A. Goddard |

L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the Restoration, in 1816, he was obliged to leave France, and settled in Brussels.

- | | |
|---|----------------------------|
| 44. (A Study.) Hector drawn at the Chariot of Achilles. | |
| | Gift of Mrs. E. D. Cheney. |

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

- | | |
|--|--|
| 45 and 46. L'Aller et le Retour du Marché. | |
| | Presented by the heirs of the late Peter Parker. |

POLIDORO DA CARAVAGGIO.

Pupil of Raphael.

- | | |
|---|--|
| 47. The Three Graces. From Raphael's fresco in the Farnesina. | |
|---|--|

NICHOLAS FRAGONARD.

- | | |
|-------------------|---------------------------|
| 48. Before Cupid. | <i>Richard T. Parker.</i> |
|-------------------|---------------------------|

J. B. S. CHARDIN: b. Paris, 1699; d. 1779.

49. Still Life. Gift of Martin Brimmer.

50. Still Life. Gift of Mrs. Peter C. Brooks.

HORACE VERNET.

51. Study for Judith, painted at Rome, 1830.

Gift of Mrs. Susan C. Warren.

TIZIANO VICELLIO.

52. Marriage of St. Catherine. C. C. Felton.

SALVATOR ROSA.

53. } Landscapes. John Quincy Adams.
54. }

CINQUE CENTO PERIOD:

55. "I have trodden the wine-press alone."

Miss Mary E. Williams

Ascribed to TINTORETTO.

56. Head of a Man. Bequest of Stephen H. Perkins.

SPANISH SCHOOL, attributed by the late owner, Mr. Henry Greenough, to Velasquez.

57. A Strolling Minstrel. } Estate of
58. Distribution of Alms. } Henry Greenough.

FRANCIS SNYDERS.

59. A Boar Hunt. J. Templeman Coolidge, 3d.

J. M. W. TURNER.

60. The Slave Ship. Sturgis Lothrop.

SALVATOR ROSA.

61. Landscape. Francis Brooks.

ANTONIO CANAL, called CANALETTO.

62. Venice, — Grand Canal. Francis Brooks.

GIOVANNI ANTONIO RAZZI, called IL SODOMA: b. about 1479 at Vercelli; d. 1554.

63. Magdalen, with landscape background.

James Jackson Jarves.

ITALIAN.

64. Portrait of a Girl.

James Jackson Jarves.

LUCIO MASSARI. Bolognese School: b. 1569; d. 1633.

Pupil of Passerotti and in the School of the Caracci.

65. The Entombment.

Gift of Martin Brimmer.

IN THE HALL.

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

66. Roman Picture Gallery.

Athenæum.

67. Interior of St. Peter's.

Athenæum.

CARLO MARATTI. (See 434.)

68, 69. Decorative Panels, the Figures by Maratti, festoons of Fruit and Flowers by Mario dei Fiori. From the Palazzo Rospigliosi.

Francis W. Loring.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

70. Judith. (A copy.)

Athenæum.

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858. (See 366.)

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

71. Eberhart, Count of Würtemberg, mourning over the body of his son,

Athenæum.

HÜE.

72. The Shipwreck.

Athenæum.

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

73. Copy of Madonna di San Sisto.

Bequest of S. H. Perkins.

RUYSDAEL. (See 324.)

74. Copy of a Landscape by, and figures by Berghem.

Athenæum.

SPANISH SCHOOL (ascribed to Murillo).

75. Rebekah at the Well.

Athenæum.

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

76. Christ and the Woman of Samaria.

Athenæum.

UNKNOWN ITALIAN.

77. Christ Curing the Blind.

Athenæum.

PIETRO DA CORTONA (Pietro Berretini): b. Cortona, 1596; d. Rome, 1669.

78. Hercules and Omphale.

J. C. Hooker.

UNKNOWN.

79. Fruit, Flowers, and Still Life.

Athenæum.

ALLSTON ROOM.

PAINTINGS AND DRAWINGS.

WASHINGTON ALLSTON : b. South Carolina, 1779 ; d. at Cambridge, Mass., 1843. (See 400, 549, and 601.)

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

101. Elijah fed by the Ravens.
Gift of Mrs. and Miss Hooper.
102. Rosalie.
Nathan Appleton.
Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds too plain.
— W. A.
103. Portrait of himself; painted at Rome between 1801-1805.
Bequest of Miss Alice Hooper.
104. Landscape.
Gift of Wm. H. Sumner to the *Athenæum*.
Painted when at college.
105. Portrait of Benjamin West, P. R. A. *Athenæum*.
The head painted in London, 1814; drapery and back ground added in 1837, Cambridge.
106. Isaac of York. *Athenæum*.
Ivanhoe.
107. Rising of a Thunder-storm at Sea; pilot boat going off to a ship.
Purchased.
108. The Witch of Endor. *Edward G. Gardiner.*
109. Moonlight. *Wm. Sturgis Bigelow.*
110. Roman Lady. *Mrs. J. Elliot Cabot.*

- 111. Christ healing the Sick. First Study.
- 112. Death of King John.
- 113. Head of a Woman in profile.
- 114. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

- 115. Dido and Anna.
- 116. Landscape.
- 118. Belshazzar's Feast. (In the Hall.)

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline, and of the new figure he had repainted, but not finished, only the right hand."

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

F. WALKER.

- 119. Portrait of Washington Allston. Painted in London, about 1807. Bequest of John E. Allston.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West, in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

120. Washington. The "Athenæum" Head.

Painted from life, in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum*.

"A letter of Stuart's which appeared in the *New York Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned to the spectator, is the third portrait mentioned above; of it some fifty copies by Stuart's hands have been traced.

The second is now in London. Of the first, painted in 1795, and subsequently rubbed out, in which the *right* side of the face was shown, only three or perhaps four copies are known to exist.

121. Martha Washington.

Painted at the same time as the above.

122. Washington at Dorchester Heights.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

123. Portrait of Judge Stephen Jones.

Mrs. Anne Richards.

124. Gen. Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

125. Hon. Josiah Quincy, Mayor of Boston, 1823-1829: b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

126. Portrait of John Richards.

127. Portrait of Mrs. John Richards.

Mrs. Anne Richards.

128. Portrait of Mrs. Betsey Hartigan, Dublin (about 1790).

Mrs. E. P. Lull.

129. Portrait of Mrs. Richard Gates. *Mrs. E. P. Lull.*

130. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

131. John Adams. (After Stuart.) *Athenæum.*

132. "Forsaken." Bequest of Thomas G. Appleton.

133. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

G. P. A. HEALY.

134. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis

135. Portrait of Longfellow.

Bequest of Mrs. Harrison Gray Otis.

FRANCIS ALEXANDER.

136. Portrait of N. P. Willis.

Bequest of Mrs. Harrison Gray Otis.

CHESTER HARDING, Boston.

137. Portrait of Daniel Webster. *A. R. Wilmarth.*

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

138. Portrait of John Hancock. *From Faneuil Hall.*

139. Portrait of Samuel Adams. *From Faneuil Hall.*

140. Portrait of Martha, daughter of Dr. Nath'l Coffin, wife of R. C. Derby — as St. Cecilia — 1806.

William S. Appleton.

141. Portrait of the Artist and his Family.

Charles Amory.

142. Watson and the Shark.

Gift of Mrs. George vonL. Myer.

- 143 and 144. Portraits of Mr. and Mrs. Thos. Sargent.

Arthur Dixwell.

145. Col. Epes Sargent. *Mrs. Geo. H. Clements.*

146. Portrait of Mrs. Browne. *Bequest of Mrs. Elton.*

147. Portrait of John Scollay. *Dr. Henry J. Bigelow.*

149. Portrait of Thos. Cary. *Thos. G. Cary.*

150. Portrait of Col. Sparhawk. *Samuel B. Rindge.*

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portait painter in Philadelphia.

In 1776 he went to Rome, and remained in Italy three years, at the end of which time he settled in England. He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

151. King Lear. (In the Hall.) *Atheneum.*

J. B. BLACKBURN.

152. Portrait of Col. Jonathan Warner, of Portsmouth,
N. H. Purchased.

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

153. Judge Edmund Quincy.

Gifts of the Children of Josiah Quincy.

154. Portrait of Mrs. Hannah Gardiner McSparrren.

Bequest of Mrs. Elton.

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome.

155. Portrait of W. Lloyd Garrison.

Gift of Mrs. Francis G. Shaw.

156. Portrait of John Quincy Adams. *From Faneuil Hall.*

REMBRANDT PEALE.

157. Portrait of Rammohun Roy.

Atheneum.

CHARLES W. PEALE.

158. Head of Washington.

Sumner Bequest.

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he

produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

159. The Sortie from Gibraltar, Nov. 27, 1781. *Athenæum*.
Engraved by Sharp.

- 160 and 161. Portraits of Mr. and Mrs. Stephen Minot.
Gift of Miss Minot.

162. Priam receiving the body of Hector. *Athenæum*.

UNKNOWN. Ascribed to ZUCCARO.

165. Portrait of Shakespeare.

Cut from the wall of the old Globe tavern.

Bequest of Mrs. Harrison Gray Otis.

SIR GODFREY KNELLER.

166. Equestrian portrait of William III.

J. Templeman Coolidge, 3d.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion.

168. Portrait of Miss Louisa Pyne.

Gift of Thos. G. Appleton.

169. The Banished Lord.

Bequest of S. H. Perkins.

THOMAS GAINSBOROUGH.

170. Head of a Donkey.

Mrs. Cutler.

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was

unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

171. Portrait of Benj. West. Bequest of S. H. Perkins.

WILLIAM BLAKE: b. London, 1757; d. 1828.

172. Christ Blessing. (*In tempera.*)

James Jackson Jarves.

RICHARD PARKES BONINGTON: b. England, 1801; d. 1828.

173. A Scene from Gil Blas.

Bequest of Thomas G. Appleton.

JOHN CONSTABLE: b. England, 1776; d. 1837.

174. Rochester Castle. Bequest of Thomas G. Appleton.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

175. Portrait of Sir Charles Hobby.

Athenæum.

J. F. HERRING, SR.

176. Ducks and Ducklings. Bequest of Chas. Sumner.

DUTCH ROOM.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

201. The Interior of a Butcher's Shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, *Catalogue raisonné*, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

From a bequest of Sydney Bartlett.

REMBRANDT.

202. The Rabbi.

William A. Slater.

HUYSMAN, of Mechlin.

203. Landscape.

Dr. Henry T. Bigelow.

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

204. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

For Sale.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

205. The Jealous Husband. [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "The Listener," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: 0 m. 70 cent.; width, 0 m. 50 cent

A. PYNACKER.

206. Landscape. Bequest of Mrs. M. B. Sigourney.

ROGIER VAN DER WEYDEN.

207. St. Luke, the Evangelist, Drawing the Portrait of the Madonna.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

208. The Usurer. [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding paper;

hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas : height, 0 m. 72 cent. ; width, 0 m. 65 cent.

REMBRANDT.

209. Danæ and the Fall of Gold. *Francis Brooks.*

JACQUES D'ARTHOIS.

210. Landscape with Figures.

Gift of Mrs. Francis Brooks.

ALBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

211. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood : height, 0 m 51 cent. ; width, 0 m. 70 cent.

Athenceum.

JACOB VAN RUYSDAEL (1625-1681) and PHILIP WOUWERMAN (1620-1668).

212. The Ruined Cottage. [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

From a bequest of Sydney Bartlett.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

213. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

From a bequest of Stanton Blake.

SOLOMON RUYSDAEL.

214. The Ford. *The Heirs of Mrs. B. D. Greene.*

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

215. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

216. Soap-bubbles. [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy, sitting upon the window-seat, holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl, inside, holds a shell with the soapsuds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

ALBERT CUYP. (See 323.)

217. Portrait of his Daughter. Bequest of Chas. Sumner.

VAN OSTADE.

218. Kermesse. *J. Templeman Coolidge, 3d.*

WILLEM KALF: b. 1630; d. 1693.

219. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor

and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

DAVID VINCKENBOOMS.

220. A Fight with Death. Sumner Bequest.

After HANS HOLBEIN. (?)

221. Portrait of a Man. Sumner bequest.

FLEMISH SCHOOL.

222. Portrait of a Man. *Mrs. Chas. C. Perkins.*

ADRIAN VAN DE VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672. (See 337.)

Dutch school. A pupil of Wynants.

223. Sea Piece. Bequest of Stephen H. Perkins.

GERMAN SCHOOL.

224. Deposition from the Cross.
Bequest of Chas. Sumner.

GABRIEL METSU.

225. Woman in Confinement. Gift of Francis Brooks.

BART. VANDER HELST.

226. Portrait of a Burgomaster of Saardam.
W. S. Appleton.

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600-1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the In-

fanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens's masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

227. Bacchus with Attendant Faun and Satyr.

HANS HOLBEIN: b. Augsburg, 1498 ; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

228. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of

the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

229. The Ferry.

Presented by the heirs of the late J. A. Blanchard.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

230. Flower Piece.

Athenæum

ADRIAN VAN DE VELDE.

231. Marine, with shipping.

W. S. Appleton.

SIMON DE VLIENER.

232. Marine.

Bequest of Chas. Sumner.

FRENCH ROOM.

JEAN BAPTISTE COROT.

251. A farm at Caubon.

William A. Slater

CHARLES F. DAUBIGNY.

252. A Late Summer Afternoon.

William A. Slater.

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817-1878.

Pupil of Delaroche.

253. Landscape.

Mrs. Quincy A. Shaw.

EUGÈNE DELACROIX.

254. Return of Columbus.

William A. Slater.

THEODORE ROUSSEAU: Paris, 1812-1867.

Pupil of Lethière.

255. Landscape.

Mrs. Hollis Hunnewell.

256. Sunset in a Wood.

William A. Slater.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

257. Landscape and Sheep.

Bequest of Thomas G. Appleton.

JEAN LOUIS T. A. GERICAULT: b. Rouen, 1790; d. 1824.

258. Study of a Cuirassier (dated 1818).

Gift of S. D. Warren.

COUTURE. (See 28.)

259. A Family Group. (A sketch.)

Nathan Appleton.

JEAN FRANÇOIS MILLET: b. Gréville, 1814; d. 1875.

Pupil of Delaroche.

260. Ruth and Boaz.

Martin Brimmer.

261. Les Couturières.

William A. Slater.

262. Woman Spinning. *Miss Hunt.*

263. La Bergère Assise. Gift of Samuel D. Warren.

CHARLES FRANÇOIS DAUBIGNY.

264. Evening. *Fred. L. Ames.*

NARCISSE DIAZ DE LA PENA.

265. Wood-nymph. *Miss Jane Hunt.*

266. Interior of a Wood. Gift by contribution.

GEORGES F. MICHEL.

267. Landscape with Mill. *Mrs. John H. Sturgis.*

THEODORE ROUSSEAU.

268. Landscape. Bequest of Thos. G. Appleton.

NARCISSE VIRGILE DIAZ DE LA PENA.

269. A Turkish Café. Bequest of Thomas G. Appleton.

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy.

270. Nymphs and Fauns. *William A. Sluter.*

271. Nymphs Bathing, — an unfinished landscape.
Gift of James Davis.

J. L. T. A. GERICAULT.

272. Study from Life. *Mrs. S. D. Warren.*

J. F. MILLET.

273. Study of a Tree. *Miss Jane Hunt.*

THOMAS COUTURE.

274. Head of a Bacchante. Given by contribution.

CONSTANT TROYON.

275. Landscape near Dieppe.
Bequest of Thomas G. Appleton.

NARCISSE DIAZ DE LA PENA.

276. Autumn in the Forest of Fontainebleau.

William A. Slater.

277. Interior of a Wood.

William A. Slater.

JÉAN BAPTISTE COROT.

278. Dante and Virgil entering the Infernal Regions.

Gift of Quincy A. Shaw.

CONSTANT TROYON.

279. Landscape and Cattle.

William A. Slater.

JEAN FRANÇOIS MILLET.

280. Woman Milking (unfinished).

Gift of Martin Brimmer.

281. The Sewing Lesson (unfinished).

Gift of Martin Brimmer.

282. The Wood-chopper.

F. L. Ames.

FRANÇOIS LOUIS FRANÇAIS.

283. A Brook in the Woods.

Gift of E. D. Boit.

JEAN BAPTISTE COROT.

284. Landscape.

Mrs. A. Hemenway.

285. Portrait of Couture.

Mrs. S. D. Warren.

CHARLES EMILE JACQUE.

286. Sheep and Lambs.

William A. Slater.

JULES DUPRÉ.

287. }
288. } Landscapes.*Mrs. Roland C. Lincoln.*

CHARLES EMILE JACQUE.

289. Coming Storm.

Bequest of Mrs. Margaret B. Sigourney.

FIFTH PICTURE GALLERY.

ROBERT BARRETT BROWNING, London.

300. Solitude. Gift of Mrs. Bloomfield H. Moore.

H. BOLTON JONES.

301. After the Rain. *Geo. A. Goddard.*

S. S. TUCKERMAN, Boston.

Studied under Hunt, and in Paris.

302. Scarborough Pier, Fishermen running into a Harbor.
W. H. Sweet.

FREDERICK P. VINTON.

303. Portrait of Dr. Bigelow. *H. J. Bigelow.*

J. FOXCROFT COLE.

304. Pastoral near Honfleur. *The Artist.*

JOHN B. JOHNSTON, Boston.

305. The New-born Calf.
306. Landscape, with Cattle. } Gift of Artists of Boston.

A. PASINI.

307. Court-yard of the Barracks in Constantinople.
William A. Slater.

J. L. GÉRÔME.

308. L' Eminence Grise. *Mrs. S. D. Warren.*

IGNAZ MARCEL GAUGENGIGL.

309. After the Storm. *The Artist.*

H. THOMPSON.

310. A Picardy Idyl. *Roswell Douglas Sawyer.*

HENRI REGNAULT : b. Paris, 1843; died on the field of
Buzenval, Jan. 19, 1871.

Pupil of Lamothe and Cabanel.

311. Automedon, with the Horses of Achilles.

A gift by contribution.

THOMAS COUTURE : b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and
Delaroche.

312. La Pauvrette. 1851.

313. Portrait of *Mrs. S. D. Warren.*

314. Profile Head. *J. T. Coolidge, 3d.*

315. Study for the "Volunteers of 1792."

Presented by the contribution of several persons.

JEAN LOUIS ERNEST MEISSONIER, 1869.

316. The Guardroom. *Mrs. H. P. Kidder.*

I. M. GAUGENGIGL.

317. The Manuscript. *William A. Slater.*

CHARLES SPRAGUE PEARCE.

318. St. Genevieve. *The Artist.*

JEAN LÉON GÉROME.

319. Greek Slave. Gift of Geo. A. Goddard.

ELIHU VEDDER, Rome : b. New York, 1836.

320. The Roc's Egg. *Dr. E. A. Daniels.*

321. The Roc's Egg. *E. W. Hooper.*

322. Dominican Friars. *Miss Jane Hunt.*

323. The Lair of the Sea Serpent.

Bequest of Thomas G. Appleton.

324. An Italian Woman. *Dr. E. A. Daniels.*

325. Landscape. Bequest of Charles Sumner.

ABBOTT THAYER.

326. An Angel.

327. Mother with Child. *Arthur Astor Carey.*

W. L. PICKNELL, Boston.

328. "Where the broad ocean heaves against the land."
Daniel S. Ford.

J. H. CALIGA.

330. Portrait of Marcus Waterman. *The Artist.*

JOHN LAFARGE, New York.

331. Portrait of a Boy. *Edward W. Hooper.*

GEORGE FULLER : b. Deerfield, Mass., 1822; d. Boston, 1884.

332. Arethusa. His last work. Given by contribution.
333. Portrait of a Boy. Gift of E. W. Hooper.

MISS S. G. PUTNAM.

334. Portrait, George P. Bradford. *The Artist.*

THOMAS ALLEN.

335.
"Over all the hill-tops is rest,
Even thro' the trees there feeblest
Scarcely a breath."
The Artist.

STACY TOLMAN.

336. The Etcher. *The Artist.*

ROBERT W. VONNOH.

337. Phoebe — a Portrait. *Mrs. Hearst, San Francisco.*

LOUIS RITTER, Boston.

338. East Gloucester. *Arthur Astor Carey.*

MRS. SOPHIA TOWNE DARRAH: b. Philadelphia; d. Boston, 1881.

339. Glass Head. Gift of R. K. Darrah.

THOMAS ROBINSON.

340. Cattle Ploughing. Gift by contribution.

WILLIAM M. HUNT: b. Brattleboro, Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. During the last years of his life his studio was at Boston.

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| 341. Niagara. | <i>Mrs. Wm. M. Hunt.</i> |
| 342. Girl at the Fountain. | <i>Miss Jane Hunt.</i> |
| 343. Sunset. | <i>Nathan Appleton.</i> |
| 344. Court-yard, Fayal. | <i>Mrs. Chas. W. Dabney.</i> |
| 345. Doorway with Rabbits. | <i>Mrs. Chas. W. Dabney.</i> |
| 346. Portrait of Mrs. Swett. | <i>Mrs. McCalla.</i> |
| 347. The Jewess. | <i>Mrs. Wm. M. Hunt.</i> |
| 348. Girl Reading. | <i>Mrs. Chas. W. Dabney.</i> |
| 349. Spring Chickens. | <i>Mrs. Wm. M. Hunt.</i> |
| 350. Head of "Sleep" for Anahita. | <i>Miss Jane Hunt.</i> |
| 350a. Study for Anahita. | <i>Miss Jane Hunt.</i> |
| 351. Portrait Wm. H. Gardner. | <i>Mrs. Wm. M. Hunt.</i> |
| 352. Marguerite. | <i>Mrs. A. Lincoln.</i> |
| 353. On the St. Johns. | <i>Thos. Wigglesworth.</i> |
| 354. Twin Lambs on a Hillside, Newport. | |

FREDERICK A. BRIDGMAN, Paris: b. Alabama.

Pupil of Gérôme.

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| 355. In the Café, Cairo. | <i>S. H. Pearce.</i> |
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JOSEF ISRAELS.

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| 356. The Convalescent. | Gift of Geo. A. Goddard. |
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WALTER GAY, Paris.

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| 357. Monk Reading. | <i>The Artist.</i> |
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GEO. INNESS: b. Newburg, N. Y., 1825.

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| 358. Landscape, Rising Storm. | Gift of Geo. Higginson. |
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FRANK DUVEINECK.

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| 359. Portrait of a Lady with a Fan. | <i>Miss M. F. Curtis.</i> |
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HENRY O. WALKER.

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| 360. Chloe. | <i>Arthur Blake.</i> |
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R. H. FULLER.

361. Landscape.

W. S. Appleton.

362. Landscape.

Gift of George A. Goddard.

MRS. S. T. WHITMAN.

364. Portrait of Martin Brimmer.

J. J. ENNEKING, Boston.

365. Cloudy Day, Greenwood Pool, Hyde Park.

Massachusetts Charitable Mechanic Association.

Purchased at their Exhibition of 1884.

JOHN LAFARGE.

366. The three Wise Men.

Edward W. Hooper.

FRANK HILL SMITH.

367. Morgendämmerung.

The Artist.

HENRI LEROLLE.

Pupil of Lamothe. Medal, first-class, 1880.

375. By the Riverside (1881). Gift of Francis C. Foster.

A photogravure of this painting, by Coupil & Cie, was published in the Gallery of Contemporary Art, Gebbie & Co.

W. L. METCALF, Boston and New York.

376. The Kousse-Kousse Market, Tangiers. *The Artist.*

EMIL CARLSEN.

377. A Marine.

Mrs. Geo. H. Clements.

B. DE BLOIS.

378. Winter Evening.

The Artist.

ALEXIS VOLLON.

379. Pumpkin.

Wm. Schaus.

ROBERT GORDON HARDIE.

380. Portrait, Chief Justice Morton. *The Bar of Boston.*

CHARLES HERBERT WOODBURY.

381. Lynn Marshes.

The Artist.

WATER COLORS, DRAWINGS, Etc.

WILLIAM MORRIS HUNT. (See No. 46.)

Charcoals and Crayons.

400. Portrait of Milton Sanford.

Gift of Mrs. Geo. W. Long.

401 to 408. Purchased at the Hunt Sale and of the Estate.

401. The Quarry.

402. Washing by the River.

403. Study of Clouds.

404. Landscape, with Water.

405. Merrimack River.

406. River Landscape.

407. Harbor View.

408. Sunrise on the St. John's River.

409 to 413. Lent by *Miss H. M. Knowlton*.

414. Portrait, William Evarts.

415-419. Four studies for the mural paintings at Albany,
and other charcoals. Lent by *Mrs. Hunt*.

DR. WILLIAM RIMMER, Milton, 1816-1879.

420 to 431. Twelve Drawings. Purchased.

Young Lioness.

Young Lion.

Lion and Mouse.

Dante and the Lion.

Evening — "Fall of Day."

Head of an Old Lion.

The Soothsayer.

A Dead Soldier.

Achilles, Iliad, Bk. IV.

Warriors in Camp.

"Victory."

432. Evening — "Fall of Day" (Pastel).

433. Struggle between North and South, 1860.

Gift of Edward C. Cabot.

434. Dedicated to the 54th Regiment Mass. Vols.

Lent by *Wm. R. Ware*.

JEAN FRANÇOIS MILLET.

Twenty-one Drawings, Water-Colors, etc.

Gift of Martin Brimmer.

Pen and Ink.

435. Landscape, with Farm Buildings.

436. Landscape, "près Cusset."

437. Landscape, "Vichy, 12 juin 1886."

438. Landscape, with Culvert.

Crayon.

439. Shepherd Girl knitting.

440. Water-Carrier.

441. Woman feeding a Child in her lap.

442. Woman churning.

443. Landscape, — trees in foreground ; in background
figures bearing fagots.

444. Woman bringing fagots from a wood.

445. Shepherdess and Sheep grazing.

446. Twilight — Going Home.

447. Gleaners.

448. The Sower.

449. Man with Wheelbarrow.

Pastel.

450. Boy and Girl with Bird's Nest before a Figure of
Pan.

Water color.

451. Landscape, with Rocky Stream.

452. Landscape, with Gate. Vichy.

453. Landscape — Road "près Cusset."

454. Landscape, with Pool.

455. Landscape, with Church.

WASHINGTON ALLSTON.

460. Storm at Sea, 1818. (Water color.)

The Ship "Galen," on which the artist returned from
Europe. Drawn on shipboard after the storm.

Mr. S. Franklin Dexter.

38 *Water Colors, Drawings, Pastels, Etc.*

461. } Tracings from the original picture of Jacob's
462. } Dream; at Petworth Castle.
463. Uriel in the Sun. Tracing from the picture at
Strafford House.
464. Una. Tracing from the outline of the painting
owned by Mrs. Hatch, Medford.

ARY SCHEFFER.

465. The Rest in Egypt. Gift of John A. Higginson.

JOHN RUSKIN.

- 466, 467 Two drawings. *John H. Sturgis.*

J. S. COPLEY. (See No. 213.)

470. Original sketch for the portrait of Lord Mansfield.
Athenæum.
471. Study for a portrait of a gentleman. *Athenæum.*
472. Study for a portrait of a lady. *Athenæum.*
473. Study for a painting. Death of Major Pierson.
Athenæum.

G. STUART NEWTON. (See 218.)

Sketches made when a pupil of the Royal Academy,
1817.

474. Samuel Rogers.
475. H. Fuseli.

DAVID COX. 1783-1859.

476. Landscape with Cattle. *Athenæum.*

FRANÇAIS, LOUIS F.

478. Wood, Finisterre. Gift of E. D. Boit.

MICHELANGELO.

480. The Lost Soul. *Mrs. Charles C. Perkins.*

RAPHAEL MENGES.

481. The Entombment. A very careful drawing in black
and white crayon, 4 feet by 5 feet 2 inches.
Menges was at work upon this drawing at the time
of his death, as the inscription records.
Mrs. Geo. H. Chickering.

PAUL DELAROCHE (in Print Room opposite).

482. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. (See above.)

Sketches, unfinished oils, etc.

483. Titania's Court. An outline.
484. Ship at Sea. Sketch in chalk.
Same. Small size, study in oil.
485. "A Troubadour"? Girl in male costume.
Lover playing on a Guitar.
A Sibyl.
A Sibyl. Outline in chalk. Life size.
Heliodorus driven from the Temple. Sketch in chalk.
Dido and Anna. Outline in umber and chalk. Life size.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

WATER COLORS.

BURNE JONES.

490. Le Chant d'Amour. *Martin Brimmer.*

ARTHUR CROFT.

491. An Old Arolla pine on the Riffel Alp.
492. Cottage at *The Artist.*

ROSS TURNER.

493. Old Garden, Salem.
494. Cedars in the Snow.

40 *Water Colors, Drawings, Pastels, Etc.*

GEORGE FRIPP, R. W. S., London.

495. Glen Slighan, Skye.

Purchased at the Exhibition of English Water Colors, 1885.

E. ROESLER FRANZ.

496. Cypresses of the Villa d'Este, Tivoli, Rome.

Purchased at the Exhibition of English Water Colors, 1885.

R. PEABODY FLAGG.

497. A Gloucester Boat in the Outer Harbor.

W. L. TAYLOR.

498. A Porlock Interior.

EDWARD D. BOIT, Boston.

499. Place de l' Etoile, Arc de Triomphe. } Gift of the

500. Place de l' Opéra. } Artist.

JOSEPH LINDEN SMITH.

501. Portal of St. Mark's Church, Venice.

502. The Equestrian Statue of Gattamelata. By Donatello. Padua. Lent by *Denman W. Ross.*

RUFUS F. ZOGBAUM, New York.

503. The Battery Guidon, 1886. *Nathan Appleton.*

ARTHUR ROTCH.

504. The Bridge and Citadel of Würzburg.

HENDRICKS A. HALLETT.

505. Winter Evening in the Lower Harbor.

EDMUND H. GARRETT.

506. Back from the Beach at Denin.

JOHN W. BUNNEY.

507. Choir and Apse of San Vitale. Ravenna, 1874.

Bequest of Stephen H. Perkins.

ARMAND THÉOPHILE CASSAGNE.

508. Le dormoir du Nid de l'Aigle.

509. Le Charlemagne et le Roland.

Gift of Mrs. Caroline Tappan.

JACQUES MARIS, The Hague.

510. Teaching the Dog.

Nathan Appleton.

LOUIS K. HARLOW.

511. The Wood-chopper.

PASTELS.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865. (See 307.)

520. Oxen Ploughing.

Bequest of Thomas G. Appleton.

MAURICE QUENTIN DE LA TOUR.

521. Portrait of Louise d'Orleans.

Nathan Appleton.

FRANCESCO BARTOLOZZI, 1730-1813.

522 and 523. Amorini, from the Farnesina.

Chas. C. Perkins.

MRS. S. W. WHITMAN.

524. Sunset.

LAURA C. HILLS.

525. Your Face is Your Fortune.

526. A Late Errand.

THE DOWSE COLLECTION OF WATER COLORS.

540 to 591. Painted for "*The British Gallery of Pictures.*"
Copies of the Old Masters then owned in Eng-
land. Bequeathed to the Athenæum by the late
Thomas Dowse.

539. Portrait of Thomas Dowse. Engraved by J. An-
drews after Wight. Gift of Thos. H. Chandler.

CRAIG. (?)

540. Village Festival. After Wouvermans.

P. VIOLET and PELTRO. WILLIAM TOMKINS.

541. Diana and Actæon. After Titian.

CRAIG.

542. The Happy Shepherds. After Berghem.

543. Landscape. After Claude.

P. VIOLET.

544. Rachel secreting the Household Gods of Laban.
After P. da Cortona.

CRAIG.

545. The Flight into Egypt. After A. Caracci.

P. W. TOMKINS.

546. Madonna and Child. After Raphael.

W. W. HODGSON.

547. Christ calling Peter and Andrew.
After Domenichino.

UNKNOWN.

548. The Story of Calisto. After Poussin.

SATCHWELL.

549. A Female Head. After Giotto.

CRAIG.

550. Landscape, with Figures. Mid-day.
After Claude Lorraine.

551. Landscape, Figures and Cattle.
After Paul Potter.

W. WESTALL.

552. Fête on the Water at Dort. Landing of Prince
Maurice. After Cuyp.

P. W. TOMKINS and HODGSON.

553. Lot and his Daughters. After Guido.

CRAIG.

554. A Windmill. After Rembrandt.

P. W. TOMKINS.

555. Madonna of the Veil; Madonna, Child, and St.
John. After Raphaël.

W. W. HODGSON.

556. Marriage of St. Catharine. After Parmigiano.

EVANS.

557. Portrait of Berghem. After Rembrandt.

T. W. STRUTT.

558. The Smokers. After D. Teniers, Jr.

W. W. HODGSON.

559. Portrait of Gaston de Foix. After Giorgione.

T. W. STRUTT.

560. Interior of a Cottage. After A. van Ostade.

T. UWINS.

561. St. Amand receiving St. Babo into his Abbey.
After Rubens.

EUSEBI.

562. The Incredulity of Thomas. After Vanderwerf.

T. UWINS.

563. The Woman taken in Adultery. After Rubens.

CRAIG.

564. Portrait of Himself, with a violin. After G. Dow.

P. VIOLET.

565. Samuel and his Mother. After Rembrandt.

P. W. TOMKINS.

566. Madonna and Child. After Correggio.
 567. Girl with a Horn-Book. After Schidone.
 568. Madonna, Infant Christ, and St. John.
 After A. del Sarto.

569. David with the Head of Goliath. After Guercino.

P. W. TOMKINS and ANSEL.

570. Allegory of Human Life. After Titian.

P. W. TOMKINS and W. W. HODGSON.

571. Danæ. After Titian.

P. W. TOMKINS and ANSEL.

572. Holy Family. After Paris Bordone.

W. W. HODGSON.

573. The Nativity. After Ghirlandajo.
 574. Holy Family, with St. John. After Raphael.
 575. Holy Family. After Raphael.

SATCHWELL.

576. Madonna, Infant Christ, and Saints.
 After Cimabue.

W. W. HODGSON.

577. Madonna and Child. After Raphael.

P. W. TOMKINS.

578. Meeting of Mary and Elizabeth.
 After S. del Piombo.
 579. Jesus led from the Garden of Gethsemane to the
 High Priest. After Guercino.

W. W. HODGSON.

580. The Vision of St. Augustine. After Garofolo.

P. VIOLET.

581. Infant Christ sleeping on the Cross. After Guido.

W. W. HODGSON.

582. Christ appearing to St. Peter. After A. Caracci.

SATCHWELL.

583. Heads of Apostles. After Giotto.

P. VIOLET.

584. Christ in the Sepulchre. After Guercino.

P. W. TOMKINS.

585. Holy Family with Elizabeth and St. John.
After A. del Sarto.

CRAIG.

586. Rachel secreting the Household Gods of Laban.
After Murillo.

UNKNOWN.

587. Baptism of Christ. After Domenichino.

CRAIG.

588. Death of Atilius Regulus. After Salvator Rosa.
589. Landscape, with Rainbow. After Rubens.
590. Landscape, with Figures. After Claude.
591. Landscape. After Gasper Poussin?

PRINT DEPARTMENT.

THE PRINT DEPARTMENT of the Museum of Fine Arts comprises the Gray Collection (about 6,000 prints), deposited by Harvard College; a collection of engraved portraits, etc., bequeathed by the late Charles Sumner; a collection of etchings by Jacque, Whistler, and Haden, deposited by the Boston Athenæum; over one thousand prints presented by Mr. George W. Wales, including a complete set of the Arundel Society's publications; a small collection of engravings by the late John Cheney and other American engravers, presented by Mrs. Ednah D. Cheney; a fine collection of proofs of American etchings and wood engravings, many of them signed, presented partly by the artists themselves, partly by the Century Company and other publishing houses; a collection of lithographs, illustrating the history of lithography, the gift of Mr. Louis Prang; and divers other engravings and etchings, the gifts either of the artists or of other friends of the institution, the whole constituting at present a collection (constantly growing) of about thirteen thousand prints.

Exhibitions of prints, ancient and modern, are arranged in the Rooms, and are frequently changed. Separate catalogues of these exhibitions are published in cases of importance, and these can be bought at the door or of the attendant. When no catalogues of the prints shown are issued, visitors will find some information concerning them on framed tablets hung in the rooms, or on labels attached to the prints. The prints not on exhibition can be seen on application to the curator, who is in attendance on Tuesdays and Wednesdays. It is advisable, however, to apply for an appointment, either personally or by letter, at least one week in advance. This is suggested for the convenience of visitors. The rules governing the Gray Collection requiring

that no one but the curator be allowed to handle the prints, he must give personal attention to each visitor, and must, therefore, have time to arrange appointments so that they may not interfere with one another.

Persons specially interested in prints are requested to send their names and addresses to the curator, so that they may be notified of the opening of exhibitions, new acquisitions, etc.

Address all communications to THE CURATOR OF THE PRINT DEPARTMENT, MUSEUM OF FINE ARTS, BOSTON, MASS.

For the re-opening of the Museum, an exhibition has been arranged in the First Print Room, as a memorial of the late Charles C. Perkins, of prints by modern French and German engravers, selected from his collection, given to the Museum by his children.

In the Second and Third Print Rooms are hung the etchings and dry points, by C. A. Platt, of New York, including trial proofs.

MUSEUM OF FINE ARTS.

CATALOGUE

OF

PAINTINGS AND DRAWINGS,

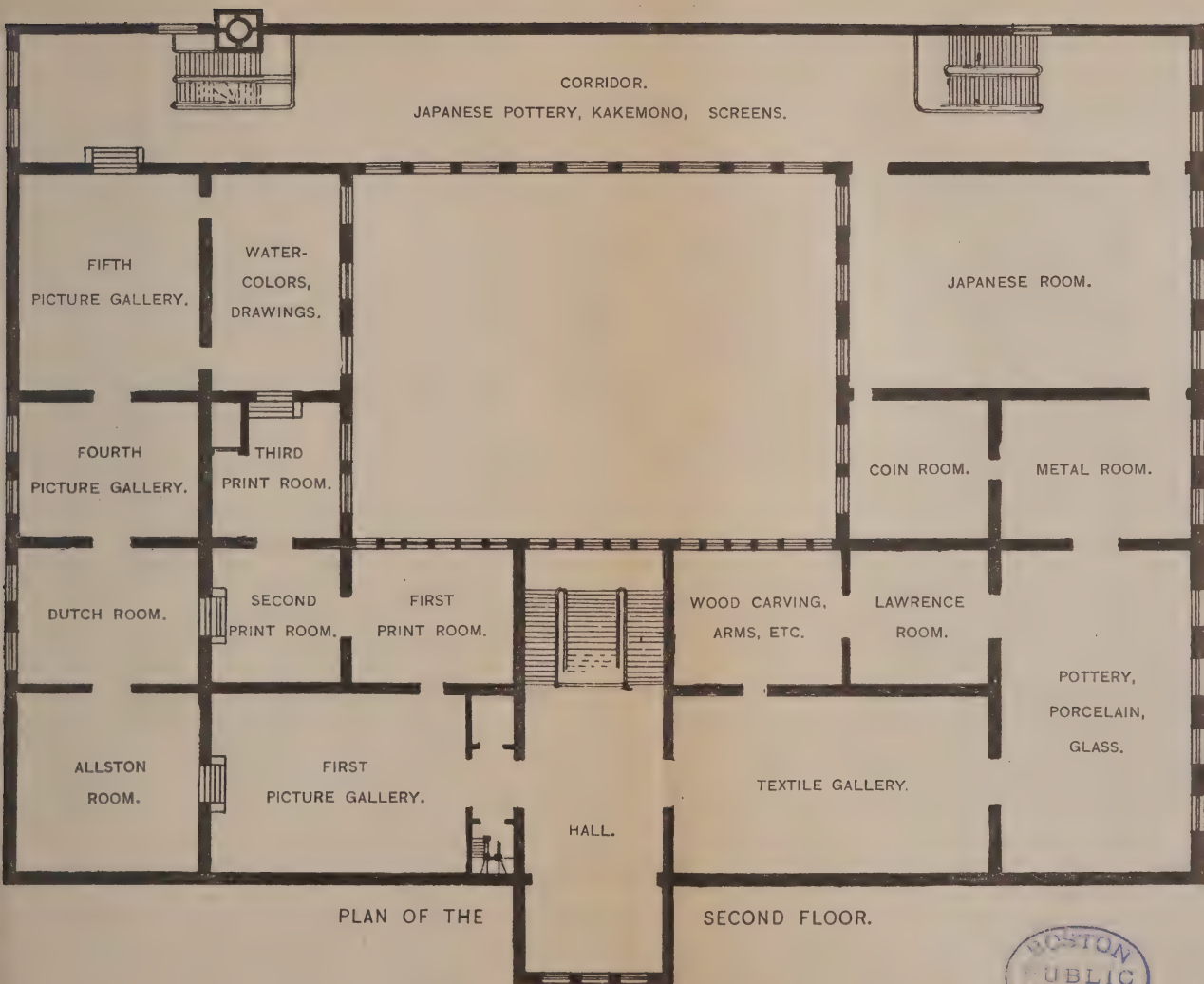
With a Summary of other Works of Art,

EXHIBITED ON THE SECOND FLOOR.



SUMMER, 1891.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
No. 24 FRANKLIN STREET.
1891.



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1891.

Appl. Knapp.

(36410)

Jan. 12. 1892

Cont

FIRST PICTURE GALLERY.

ITALIAN, FRENCH, AND SPANISH.

SIENESE SCHOOL. End of Fourteenth Century.

1. Altar-piece. The Entombment and The Assumption
of the Virgin. Gift of Martin Brimmer.

SCHOOL OF GIOTTO: b. Colle, 1266; d. Florence, 1337.

3. The Holy Family. *Athenæum*.

EARLY ITALIAN SCHOOL (on panel, *in tempera*).

4. St. Veronica displaying the likeness of Christ on the
handkerchief. Gift of Nathan Appleton.

NICOLAUS DA VOLTRI. Flourished in 1401.

A follower of Giotto.

5. Madonna and Child, with worshipper kneeling.

Lanzi says there is no known surviving work of his. This,
however, is inscribed with his name on the hangings be-
hind the head of the Madonna.

PARMEGGIANO.

6. Head, cut from a larger canvas. *F. W. Loring*.

EARLY ITALIAN.

7. Madonna and Child, with worshipper.
Gift of Mrs. C. B. Raymond.

UNKNOWN.

8. The Flight into Egypt. *T. C. Felton*.

RICCIO DI CANDIA (?)

9. Holy Family. *Miss Helen Griggs*.

BYZANTINE SCHOOL.

10. St. Mark. *Miss Helen Griggs*.

PALMA VECCHIO. Jacopo Palma, called "Il Vecchio, the Elder": b. Serinalta, 1490; d. 1560? (See 22.)

11. The Annunciation. *Quincy A. Shaw.*

BARTOLOMÈO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known.

It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

12. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Quincy A. Shaw.*

TIZIANO VECCELLIO DA CADORE (?): b. Friuli, Italy, in 1477 (?); d. 1576.

13. Study of the Madonna and Child for the altar-piece Madonna di Pesaro. *James Jackson Jarves.*

CARLO GAROFALO: b. Naples; d. Madrid, about 1715.

14. Vision of St. Dominic. *James Jackson Jarves.*
A study for his large altar-piece in the National Gallery, London.

CHRISTOFANO ALLORI: b. Florence, 1577; d. Florence, 1621.

15. David, with the Head of Goliath. *Francis W. Loring.*
(See also 75.)

ITALIAN.

16. Portrait of a Venetian. *James Jackson Jarves.*

GASPAR NIGRO, Venice, 1515.

17. Madonna holding the dead Christ; St. Sebastian and other figures attending. *C. C. Felton.*

TIMOTEA DELLE VITE: b. Urbino, Italy, 1470; d. 1524.

18. Madonna and Saints. *James Jackson Jarves.*

TIBALDEO DI PELLIGRINO: b. Valdelsa, Italy, 1527; d. Milan, 1598.

19. Venus Rising from the Sea. *James Jackson Jarves.*

SCHOOL OF RAPHAEL: b. Urbino, 1483; d. Rome, 1520.

20. St. Sebastian. *James Jackson Jarves.*

ANTONELLO DA MESSINA: b. Messina, about 1426.

21. Ecce Homo. *James Jackson Jarves.*

PALMA VECCHIO (?) (See 11.)

22. Madonna and Child, with St. Francis.
W. S. Appleton.

VENETIAN, SCHOOL OF BORDONE: b. Treviso, 1500; d. Venice, 1570.

23. Holy Family. *C. C. Felton.*

BERNARDINO PINTURICCHIO, 1454-1504.

24. Holy Family. *Estate of Chas. C. Perkins.*

GIOV. BATTISTA SALVI, called IL SASSOFERATO.

25. Madonna and Child. *Francis Brooks.*

- 25a. Madonna. *Mrs. John H. Sturgis.*

GIO. FRANCESCO BARBIERI, called GUERCINO: b. Cento, 1591; d. Bologna, 1666.

26. Sta Barbara. *Francis Brooks.*

27. Ecce Homo. *Francis Brooks.*

TINTORETTO.

28. Sketch for the Assumption of the Virgin.
Bequest of Thomas G. Appleton.

LUCA GIORDANO, Naples, 1632-1705.

Pupil of Pietro da Cortona.

29. The Golden Age. Bought from the Doge's Palace,
Venice. *Athenæum.*

30. The Eucharist. *Gift of Mrs. Thies.*

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Benifazio, of Venice.

31. The Scourging of Christ. *Quincy A. Shaw.*

BASSANO (?) (See preceding.)

32. Entombment. *Ernest W. Longfellow.*

SPANISH SCHOOL.

33. Martyrdom of St. Lawrence.

Mrs. Henry George, Concord, N. H.

AGNOLO DI DONNINO.

34. Virgin in adoration before the Infant Saviour.

Martin Brimmer.

CIMA DA CONEGLIANO: 1460-1517.

35. The Entombment.

Gift of Mrs. S. D. Warren.

BRONZINO (?)

36. Madonna Seated with Child. Dated 1561.

A Gift.

PIETRO DA CORTONA: b. Cortona, 1596; d. Rome, 1669.

37. Hercules and Omphale.

J. C. Hooker.

D. CALVART, 1558-1619.

38. Eternity.

Geo. W. Wales.

JEAN BAPTISTE SANTERRE: b. Magny, 1658; d. Paris, 1717.

39. Portrait of the Duchesse de Longueville.

Bequest of Mrs. M. B. Sigourney.

RIGAUD (?): b. Perpignan, 1659; d. Paris, 1743.

40. Portrait of Oliva Sanson Galla; Uxor Alex. Maldura.

Mrs. Chas. C. Perkins.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

41. Chapeau Blanc.

Athenæum. Dowse Collection.

42. Portrait of Franklin.

Athenæum.

43. Head of a Boy.

Gift of Geo. A. Goddard.

L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the Restoration, in 1816, he was obliged to leave France, and settled in Brussels.

44. Hector drawn at the Chariot of Achilles. (A study.)
Gift of Mrs. E. D. Cheney.

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

- 45 and 46. L'Aller et le Retour du Marché.
Presented by the heirs of the late Peter Parker.

POLIDORO DA CARAVAGGIO: b. Caravaggio, 1490 (?); d. Messina, 1543.

Pupil of Raphael.

47. The Three Graces. From Raphael's fresco in the Farnesina.

HUBERT JACOBSZ, called GRIMANI: b. Delft, 1599; d. Briel, ab. 1628. Assumed in Venice the name of his patron Doge, Grimani.

48. Head of a Girl. *Athenæum. Dowse Collection.*

J. B. S. CHARDIN: b. Paris, 1699; d. 1779.

49. Still Life. Gift of Martin Brimmer.
50. Still Life. Gift of Mrs. Peter C. Brooks.

HORACE VERNET: b. Paris, 1789; d. Paris, 1863.

51. Study for Judith, painted at Rome, 1830.
Gift of Mrs. Susan C. Warren.

TIZIANO VECELLIO (Ascribed to).

52. Marriage of St. Catherine.

C. C. Felton.

SALVATOR ROSA: b. Remella, 1615; d. Rome, 1673.

(See 61.)

53. } Landscapes.
54. }

John Quincy Adams.

CINQUE CENTO PERIOD.

55. "I have trodden the wine-press alone."

Miss Mary E. Williams.

Ascribed to TINTORETTO.

56. Head of a Man.

Bequest of Stephen H. Perkins.

SPANISH SCHOOL, attributed by the late owner, Mr. Henry Greenough, to Velasquez.

57. A Strolling Minstrel.

58. Distribution of Alms.

} *Estate of*
} *Henry Greenough*

FRANCIS SNYDERS: b. Antwerp, 1579; d. Antwerp, 1657.

59. A Boar Hunt.

J. Templeman Coolidge, 3d.

ANDREA DEL SARTO: b. Florence, 1486; d. Florence, 1531.

60. The Holy Family.

Quincy A. Shaw.

SALVATOR ROSA. (See 53, 54.)

61. Landscape.

Francis Brooks.

ANTONIO CANALE, called CANALETTO: b. Venice, 1697, d. Venice, 1768.

62. Venice, — Grand Canal.

Francis Brooks.

GIOVANNI ANTONIO RAZZI, called IL SODOMA: b. about 1479 at Vercelli; d. 1554.

63. Magdalen, with landscape background.

James Jackson Jarves.

ITALIAN.

64. Portrait of a Girl.

James Jackson Jarves.

LUCIO MASSARI. Bolognese School: b. 1569; d. 1633.

Pupil of Passerotti and in the School of the Caracci.

65. The Entombment. Gift of Martin Brimmer.

CIMA DA CONEGLIANO: b. Friuli, ab. 1460; lived till 1517.

66. Madonna and Child.

Miss Sarah M. Spooner, Philadelphia.

GUIDO RENI (ascribed to): b. Bologna, 1575; d. Bologna, 1642.

67. Magdalen. *Harold Whiting.*

67a. Sleeping Boy. *Miss Mary Amory Green.*

CARLO MARATTI. (See 72, 73, 76.)

68. The Woman of Samaria. *Dr. John Homans.*

GUIDO CAGNACCI (Canlassi): 1601-1681.

69. The Magdalen. *Edward C. Cabot.*

IN THE HALL.

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

70. Roman Picture Gallery. *Athenæum.*

71. Interior of St. Peter's. *Athenæum.*

CARLO MARATTI. (See 76.)

72, 73. Decorative Panels, the Figures by Maratti, festoons of Fruit and Flowers by Mario dei Fiori. From the Palazzo Rospigliosi.

Francis W. Loring.

SPANISH SCHOOL (ascribed to Murillo).

74. Rebekah at the Well. *Athenæum.*

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

75. Judith. (A copy.)

Athenæum.

(See also 15.)

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin. (See 34, 72, 73.)

76. Christ and the Woman of Samaria.

Athenæum.

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portrait painter in Philadelphia.

In 1776 he went to Rome, and remained in Italy three years, at the end of which time he settled in England.

He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

77. King Lear.

Athenæum.

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858. (See 465.)

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

78. Eberhart, Count of Würtemberg, mourning over the body of his son.

Athenæum.

JEAN FRANÇOIS HUÉ: b. St. Arnaud-en-Yvelines, 1751; d. Paris, 1823.

80. The Shipwreck.

Athenæum.

GUSTAVE DORÉ.

81. Summer.

Gift of Mrs. Walter Baker.

ALLSTON ROOM.

EARLY AMERICAN SCHOOL, ENGLISH SCHOOL.

WASHINGTON ALLSTON : b. South Carolina, 1779 ; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston. (See also Nos. 177 to 180, and 460 to 470.)

101. Elijah fed by the Ravens.

Gift of Mrs. and Miss Hooper.
102. Rosalie.

Nathan Appleton.

Oh! pour upon my soul again
 That sad unearthly strain,
 That seems from other worlds to plain.

— W. A.
103. Portrait of himself; painted at Rome between 1801-1805.

Bequest of Miss Alice Hooper.
104. Landscape.

Gift of Wm. H. Sumner to the *Athenæum*.
 Painted when at college.
105. Portrait of Benjamin West, P. R. A. *Athenæum*.
 The head painted in London, 1814; drapery and background added in 1837, Cambridge.
106. Isaac of York. *Athenæum*.

Ivanhoe.
107. Rising of a Thunder-storm at Sea; pilot boat going off to a ship.

Purchased.
108. The Witch of Endor. *Edward G. Gardiner.*
109. Moonlight. *Wm. Sturgis Bigelow.*

110. Roman Lady. *Mrs. J. Elliot Cabot.*
Nos. 111 to 118B deposited by the heirs of Washington Allston.
111. Christ healing the Sick. Above, (179) is the First Study.
112. Death of King John.
113. Head of a Woman in profile.
114. Marriage Feast at Cana.
This is painted over a print of Paul Veronese's picture in the Louvre.
115. Dido and Anna.
116. Landscape.
117. Copy of Rubens's Cupid playing with the helmet of Mars.
118. Belshazzar's Feast. (In the Hall.)

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline and of the new figure he had repainted, but not finished, only the right hand."

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

118 A and B. Studies for the above (in the Hall).
(See also Nos. 177 to 180, and Nos. 460 to 470.)

F. WALKER.

119. Portrait of Washington Allston. Painted in London, about 1807. Bequest of John E. Allston.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj West, in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

120. Washington. The "Athenæum" Head.

Painted from life, in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum*.

"A letter of Stuart's which appeared in the *New York Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned to the spectator, is the third portrait mentioned above; of it some fifty copies by Stuart's hands have been traced.

The second is now in London. Of the first, painted in 1795, and subsequently rubbed out, in which the *right* side of the face was shown, only three or perhaps four copies are known to exist.

121. Martha Washington.

Painted at the same time as the above.

122. Washington at Dorchester Heights.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Fanewil Hall.

123. Portrait of Judge Stephen Jones.

Mrs. Anne Richards.

124. Gen. Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Fanewil Hall.

125. Hon. Josiah Quincy, Mayor of Boston, 1823-1829: b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

126. Portrait of John Richards.

127. Portrait of Mrs. John Richards.

} *Mrs. Anne Richards*

128. Portrait of Mrs. Betsey Hartigan, Dublin (about 1790).

Mrs. E. P. Lull.

129. Portrait of Mrs. Richard Gates.

Mrs. E. P. Lull.

130. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

- G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833. (See also 475, 476.)

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

131. John Adams. (After Stuart.)

Athenæum.

132. "Forsaken."

Bequest of Thomas G. Appleton.

133. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

- GEO. P. A. HEALY: b. Boston, 1808.

134. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis

135. Portrait of Longfellow.

Bequest of Mrs. Harrison Gray Otis.

FRANCIS ALEXANDER.

136. Portrait of N. P. Willis.

Bequest of Mrs. Harrison Gray Otis.

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

137. Portrait of John Hancock. *From Faneuil Hall.*138. Portrait of Samuel Adams. *From Faneuil Hall.*

139. Portrait of Martha, daughter of Dr. Nath'l Coffin, wife of R. C. Derby — as St. Cecilia — 1806.

William S. Appleton.

140. Portrait of the Artist and his Family.

Charles Amory.

The artist stands behind. Before him is Mr. Richard Clarke, father of Mrs. Copley, who, seated on a sofa, caresses her son, John, the future Lord Lyndhurst, three times Lord Chancellor of England. In front stands her daughter, Elizabeth, afterward Mrs. Gardiner Greene.

141. Watson and the Shark.

Gift of Mrs. George von L. Meyer.

Depicts the rescue, in the harbor of Havana, of Brook Watson (afterward Lord Mayor of London) from a shark, but not until he had lost a leg. Watson described the incident minutely to Copley, when a fellow-passenger on the voyage to England.

142 and 143. Portraits of Mr. and Mrs. Epes Sargent, 2d.

*Arthur Dixwell*144. Col. Epes Sargent. *Mrs. Geo. H. Clements.*

145. Portrait of Mrs. Col. Browne. Bequest of Mrs. Elton.

146. Portrait of John Scollay. *Dr. Henry J. Bigelow.*

147. Portrait of Mrs. Metcalf Bowler.

Mrs. J. C. Livingston, New York.

- 148 and 148A. Portraits of Mr. and Mrs. John Barrett.

The Misses Barrett.

149. Portrait of Mrs. Henry Hill (pastel).

The Misses Barrett.

150. Portrait of Thos. Cary (in the Hall). *Thos. G. Cary.*

151. Portrait of Col. Sparhawk. " *Samuel B. Rindge.*

(See also Nos. 471 to 474.)

JONATHAN B. BLACKBURN: b. Connecticut, about 1700; d. after 1760.

152. Portrait of Col. Jonathan Warner, of Portsmouth, N. H. Purchased.

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

153. Judge Edmund Quincy.

Gift of the Children of Josiah Quincy.

154. Portrait of Mrs. Hannah Gardiner McSparren.

Bequest of Mrs. Elton.

- 154 a. Portrait of John Gerrish. *The Misses Barrett.*

WILLIAM PAGE: b. Albany, 1811; d. Tottenville, 1885.

Studied under Prof. Morse and at the National Academy.

Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome.

155. Portrait of W. Lloyd Garrison.

Gift of Mrs. Francis G. Shaw.

156. Portrait of John Quincy Adams. *From Faneuil Hall.*

REMBRANDT PEALE: b. Pennsylvania, 1787; d. Philadelphia, 1860.

157. Portrait of Rammohun Roy. *Athenæum.*

CHARLES W. PEALE: b. Maryland, 1741; d. Philadelphia, 1827.

158. Head of Washington. Sumner Bequest.

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

159. The Sortie from Gibraltar, Nov. 27, 1781. *Athenæum*.
Engraved by Sharp.

160 and 161. Portraits of Mr. and Mrs. Stephen Minot.
Gift of Miss Minot.

162. Priam receiving the body of Hector. *Athenæum*.

JOHN NEAGLE.

163. Portrait of Gilbert Stuart. *Athenæum*.

UNKNOWN. Ascribed to ZUCCARO.

165. Portrait of Shakespeare.

Cut from the wall of the old Globe tavern.

Bequest of Mrs. Harrison Gray Otis.

SIR GODFREY KNELLER: b. Lubeck, 1646; d. Twickenham, 1723.

166. Equestrian portrait of William III.

J. Templeman Coolidge, 3d.

WILLIAM ETTY.

167. Reclining Figure. Estate of John H. Sturgis.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion.

168. Portrait of Miss Louisa Pyne.

Gift of Thos. G. Appleton.

169. The Banished Lord. Bequest of Stephen H. Perkins.

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

171. Portrait of Benj. West.

Bequest of Stephen H. Perkins.

WILLIAM BLAKE: b. London, 1757; d. 1828.

172. Christ Blessing. (*In tempera.*) (See 527-546.)

James Jackson Jarves.

RICHARD PARKES BONINGTON: b. England, 1801; d. 1828.

173. A Scene from Gil Blas.

Bequest of Thomas G. Appleton.

JOHN CONSTABLE: b. England, 1776; d. 1837.

174. Rochester Castle. Bequest of Thomas G. Appleton.

174a. Landscape with Trees. *Martin Brimmer.*

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

175. Portrait of Sir Charles Hobby. *Athenæum.*

176. Portrait of the Duchess of Cleveland.

Charles Sumner bequest.

WASHINGTON ALLSTON. (See 101-118, 460-470.)

177. The Prophetess: an Outline.

178. Lorenzo and Jessica.

179. First Study for "Christ healing the Sick." (See 111.)

180. Jew's Head. *Miss Mary Amory Greene.*
 181. Head of a Jew. *Athenæum.*

COPLEY. (See 137.)

182. Portrait of Benjamin Gerrish. *The Misses Barrett.*
 183. Portrait of Mrs. Anna Dummer Powell.
F. W. Loring.
 184. Portrait of Mrs. Abigail Rogers; about 1789.
Miss Annette P. Rogers.
 185. Portrait of Gen. Warren.
Dr. Buckminster Brown.
 186. Portrait of Mrs. Skinner. *Martin Brimmer.*

WASHINGTON ALLSTON. (See above, 101-118.)

188. Una Sleeping in the Wood.
Miss R. Charlotte Dana.
 189. "A Lady Musing."
Miss R. Charlotte Dana.
 190. A Troubadour. *Mrs. Charles J. Paine.*

GEO. P. A. HEALY. (See No. 134.)

191. Portrait of John Bryant. *Mrs. Charles J. Paine.*

THOMAS SULLY. 1783-1872.

192. Boy Wearing a Straw Hat.
Miss Mary Amory Greene.

GILBERT STUART. (See above Nos. 120-130.)

193. Portrait of Mrs. George G. Lee (*née* Sawyer); about
 1806. *Mrs. Charles J. Paine.*
 194. Portrait of Mrs. George Williams.
Mrs. Philip H. Sears.
 195. Portrait of Dr. Samuel Danforth; ob. 1829.
Massachusetts Medical Society.

JOSEPH AMES. *

196. Head of a Gipsy. *Gift of A. M. Howland.*

DUTCH ROOM.

DUTCH, FLEMISH, AND GERMAN SCHOOLS.

VAN HUGHTENBERG: b. Haarlem, 1646; d. 1733.

201. Battle Scene.

Nathan Appleton.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

202. The Interior of a Butcher's Shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, *Catalogue raisonné*, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

From a bequest of Sidney Bartlett.

HUYSMAN, of Mechlin: b. Antwerp, 1684; d. Mechlin, 1727.

203. Landscape.

Dr. Henry J. Bigelow.

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

204. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken; below, a kingfisher lying upon the

table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

205. *The Jealous Husband.* [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "*The Listener*," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: 0 m. 70 cent.; width, 0 m. 50 cent.

ADAM PYNACKER: b. near Delft, 1621; d. Amsterdam, 1673.

206. *Landscape.* Bequest of Mrs. M. B. Sigourney.

ROGIER VAN DER WEYDEN: b. Tournay, 1399 (?); d. Brussels, 1464.

207. *St. Luke, the Evangelist, Drawing the Portrait of the Madonna.* From the collection of the Duc de Durcal.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

208. *The Usurer.* [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding paper-hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He

remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

From a bequest of Sidney Bartlett.

REMBRANDT VAN RYN: (?) b. Leyden, 1607; d. Amsterdam, 1699.

209. Danæ and the Fall of Gold. *Francis Brooks.*

JACQUES D'ARTHOIS: b. Brussels, bap. 1613; d. after 1684.

210. Landscape with Figures.

Gift of Mrs. Francis Brooks.

ALBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.
(See 217.)

211. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

Athenæum.

JACOB VAN RUYSDAEL (1625-1681) and PHILIP WOUWERMAN (1620-1668).

212. The Ruined Cottage. [1133.] (See 215, 220.)

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At

the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

From a bequest of Sidney Bartlett.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

213. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

From a bequest of Stanton Blake.

SOLOMON RUYSDAEL.

214. The Ford.

The Heirs of Mrs. B. D. Greene.

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.
(See 212, 220.)

215. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks

swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

216. Soap-bubbles. [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy, sitting upon the window-seat, holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl, inside, holds a shell with the soapsuds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

ALBERT CUYP. (See 211.)

217. Portrait of his Daughter. Bequest of Chas. Sumner.

VAN OSTADE.

218. Kermesse. *J. Templeman Coolidge, 3d.*

WILLEM KALF: b. 1630; d. 1693.

219. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

RUYSDAEL, JACOB VAN. (See 212, 215.)

220. Copy of a Landscape by, and figures by Berghem.

Athenæum.

DAVID VINCKENBOOMS: b. Mechlin, 1578; d. Amsterdam, 1629.

221. A Fight with Death.

Sumner Bequest.

PETER PAUL RUBENS: b. Westphalia, 1577; d. Antwerp, 1640.

Studied in Antwerp; resided in Italy and Spain, 1600–1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

“Rubens,” says Sir Joshua Reynolds, “was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens’s masterpiece is generally considered ‘The Descent from the Cross,’ at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces.”

222. Bacchus with Attendant Faun and Satyr.

WILLIAM VAN DE VELDE: b. Amsterdam, 1633; d. 1707.

A pupil of Wynants.

223. Sea Piece. Bequest of Stephen H. Perkins.

223a. Sea with Shipping. *William S. Appleton.*

FLEMISH SCHOOL.

224. Portrait of a Man.

Mrs. Chas. C. Perkins.

GERMAN SCHOOL.

225. Deposition from the Cross.

Bequest of Chas. Sumner.

After HANS HOLBEIN (?)

226. Portrait of a Man.

Sumner bequest.

GABRIEL METSU: b. Leyden, 1630; d. Amsterdam, 1667.

227. Woman in Confinement.

Gift of Francis Brooks.

BART. VAN DER HELST: b. Haarlem (?), 1613 (?); d. Amsterdam, 1670.

228. Portrait of a Burgomaster of Saardam.

W. S. Appleton.

G. HONTHORST (Gherardo dalle Notti).

229. Italian Mountebank.

Dr. Henry J. Bigelow.

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

230. The Ferry.

Presented by the heirs of the late J. A. Blanchard.

HANS HOLBEIN: b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

231. A Donor and his two patron saints, Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyder and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

232. Flower Piece:

Athenæum.

SIMON DE VLIÉGER: b. Rotterdam, ab. 1600; d. Amsterdam, ab. 1660.

233. Marine.

Bequest of Chas. Sumner.

ARTIST UNKNOWN.

234. John Eliot, the Apostle to the Indians.

Harold Whiting.

ANTHONY, VAN DYCK: b. Antwerp, 1599; d. London, 1641.

235. Deposition from the Cross.

Mrs. A. B. Blodgett, New York.

235a. Portrait of Peter Siemens. Senator of Antwerp.

Francis Bartlett.

GERMAN (?)

236. The Trinity. Bears the monogram of Albert Dürer,
but evidently of later date.

Chas. Sumner bequest.

ADRIAN BRAUWER.

237. Portrait of himself.

Mrs. Thos. R. Gould.

For sale.

FRANCIS MIERIS, ascribed to

238. Lady working on a Lace Cushion, colored attendant.
The picture has been restored.

Charles Sumner bequest.

GERARD DOUW. (A copy ?)

239. The Lace-maker.

Chas. Sumner bequest.

DUTCH SCHOOL.

240. Boors Drinking, ascribed to Van Ostade.

C. W. Galloupe.

241. The Broken Pitcher, ascribed to Jan Steen.

C. W. Galloupe.

MINDERHOUT HOBBEEMA (?)

242. Landscape.

Charles Sumner bequest.

J. B. PFORR.

243. Horsemen Entering a Castle, 1791.

William S. Appleton.

ALBERT CUYP (?)

244. Fish Market.

William S. Appleton.

DUTCH SCHOOL.

245. Interior of a Kitchen.

Charles Sumner bequest.

246. Still Life.

Athenæum.

247. Evening Landscape.

Athenæum.

PHILLIP WOUVERMAN. (See 212.)

248. Horseman and Beggar. *Mrs. Charles J. Paine.*

BALTHASAR PAUL OMMEGANK: 1755-1826.

249. Landscape with Cattle. *Mrs. Charles J. Paine.*

UNKNOWN.

250. Amsterdam. *Mrs. Charles J. Paine.*

250a. Kitchen Interior with Still Life and Maid scouring
Brasses. *Miss M. Hovey.*

FOURTH PICTURE GALLERY.

JOHN S. SARGENT.

251. Portrait of a Lady in White. *Augustus P. Loring.*

CLAUDE MONET.

252. Shore and Sea. *Miss Annette P. Rogers.*
253. Snow Storm. *Miss Annette P. Rogers.*

JEAN CHARLES CAZIN.

254. La Vielle Route. *Miss Annette P. Rogers.*

J. FOXCROFT COLE.

255. A Hamlet in Hampshire, England. *The Artist.*

MIHALY MUNKACSY.

256. Washing by the River. *Francis Bartlett.*

GUSTAVE COURBET : b. 1819 ; d. 1878.

Pupil of David d'Angers.

257. Landscape. *Martin Brimmer.*

JOHN B. JOHNSTON, Boston.

258. The New-born Calf. }
259. Landscape, with Cattle. } Gift of Artists of Boston.

ROSA BONHEUR, MLLÉ.: Paris.

260. Hay-making. *Mrs. F. Gibbs.*

DENNIS M. BUNKER.

261. Jessica. Gift by Contribution,
262. Meadowlands. Gift of Miss Susan Upham,

ALFRED Q. COLLINS.

263. Study for a Portrait. *The Artist,*

CHILDE HASSAM.

264. Afternoon Sunlight. Top of Montmartre, Paris.
The Artist,

IGNAS MARCEL GAUGENGIGL.

265. Portrait of Mr. Outram Bangs as a Matador.
Mrs. Bangs.

JEAN LOUIS ERNEST MEISSONIER.

266. The Guardroom. *Mrs. H. P. Kidder.*

BARGUE.

267. The Artist; a Study. *Francis Bartlett.*

JOSEF ISRAELS.

268. The Convalescent. Gift of Geo. A. Goddard.

ALBERTO PASINI.

269. Houses in Constantinople.
Miss Sarah M. Spooner, Philadelphia.

MARTIN RICO: b. Madrid. Contemporary.

270. Venice. *Mrs. C. E. W. Buffington, Worcester.*

FRANCIS D. MILLET.

271. Anthony van Corlear, the Trumpeter. *The Artist.*

JEAN LÉON GÉROME.

272. Greek Slave. Gift of Geo. A. Goddard.

FREDERICK A. BRIDGMAN, Paris: b. Alabama.

Pupil of Gérôme.

273. In the Café, Cairo. *S. H. Pearce.*

J. CHELMONSKI.

274. French Hussar. *Miss Sarah M. Spooner.*

PERBOYRE.

275. Battle Charge.
Miss Sarah M. Spooner, Philadelphia.

W. L. PICKNELL, Boston.

276. "Where the broad ocean heaves against the land."

J. JIMENEZ Y ARANDA.

277. A Sermon in the Courtyard of the Cathedral of
Seville. *Miss Sarah M. Spooner, Philadelphia.*

THOMAS ALLEN.

278.

“ Over all the hill-tops is rest,
Even thro’ the trees there feelest
Scarcely a breath.”

The Artist.

FREDERIC P. VINTON.

279. Portrait of Dr. D. Humphrey Storer. Med. Library.

THOMAS ROBINSON.

280. Sheepfold.

Lucius L. Hubbard.

P. T. CLAYS.

281. On the Waal.

Thomas Wigglesworth.

ADOLF SCHREYER: b. Frankfort-on-the-Main, 1828.

282. Arabs Mounted.

Miss Sarah M. Spooner, Philadelphia.

MAX JUIFE. (?)

283. Discussing the News.

Miss Sarah M. Spooner, Philadelphia.

BENJAMIN CONSTANT.

284. Interior of a Hareem.

Miss S. M. Spooner.

C. WILDA, Austria.

285. Fallen Asleep. An Interior. *Miss S. M. Spooner.*

WALTER GAY, Paris.

286. Monk Reading.

The Artist.

J. L. A. T. GÉRICAUT: b. Rouen, 1791; d. Paris, 1824.

A pupil of C. Vernet and Guérin.

287. Study of a Cuirassier (dated 1818).

Gift of S. D. Warren.

ABBOTT H. THAYER.

288. Angel.

Arthur Astor Carey.

289. Portrait of a Boy.

Mrs. John C. Phillips.

290. Portrait of a Lady.

Miss Mary Amory Greene.

R. H. FULLER.

291. Landscape. Gift of George A. Goddard.
292. Landscape. *W. S. Appleton.*

FERDINAND ROYBET: b. Uzès (Gard.) 1840.

293. Collector of Bric-à-brac.
Miss Sarah M. Spooner, Philadelphia.

TITO CONTI: b. Italy. Contemporary.

294. A Standard-bearer.
Miss Sarah M. Spooner, Philadelphia.

EDOUARD GRÜTZNER: b. Silesia, 1846.

- Pupil of Piloty, Munich.
295. The Happy Monk.
Miss Sarah M. Spooner, Philadelphia.

— JOANOWICH.

296. A Montenegrin. *Miss S. M. Spooner.*

ELIHU VEDDER, Rome: b. New York, 1836.

297. The Lair of the Sea Serpent.
Bequest of Thomas G. Appleton.
298. Italian Landscape. Bequest of Chas. Sumner.
299. The Sphinx. Martin Brimmer.
300. The Roc's Egg. *Dr. E. A. Daniels.*
301. The Roc's Egg. *Edward W. Hooper.*
302. Dominican Friars. *Miss Jane Hunt.*
303. Peasant Woman. *Dr. E. A. Daniels.*

GEORGE FULLER: b. Deerfield, Mass., 1822; d. Boston, 1884.

304. Arethusa. His last work. Gift by contribution.
305. Portrait of a Boy. Gift of E. W. Hooper.

JOHN LAFARGE, New York.

306. Portrait of a Boy. *Edward W. Hooper.*
307. The Three Wise Men. Gift of Edward W. Hooper.

CHARLES SPRAGUE PEARCE.

308. The Widow. *The Artist.*

S. S. TUCKERMAN, Boston.

Studied under Hunt, and in Paris.

309. Scarborough Pier, Fishermen running into a Harbor.
W. H. Sweet.

CHARLES EMILE JACQUE. (See 365.)

310. Coming Storm.

Bequest of Mrs. Margaret B. Sigourney.

JULES DUPRÉ: b. Nantes, 1812.

311. Cows crossing a Stream.

Miss Sarah M. Spooner, Philadelphia.

312. In the Woods. *Miss Sarah M. Spooner, Philadelphia.*

A. A. LESREL.

313. Guard Room, Mont St. Michel.

Miss Sarah M. Spooner.

HARRY CHASE.

314. Fish Boats at Scheveningen.

Miss Sarah M. Spooner, Philadelphia.

FIFTH PICTURE GALLERY.

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy.

320. Dante and Virgil entering the Infernal Regions.
Gift of Quincy A. Shaw.

321. Forest of Fontainebleau.

Exhibited at the Salon of 1846. The next year Corot was decorated with the Cross of the Legion of Honor.

Gift of Mrs. S. D. Warren.

322. Nymphs Bathing, — an unfinished landscape.

Gift of James Davis.

323. Portrait of the Sculptor, Rude.

Gift of Mrs. S. D. Warren.

324. Landscape with Figures.

Miss Sarah M. Spooner, Philadelphia.

325. A June Morning. *Mrs. C. E. W. Buffington.*

326. Landscape. *Mrs. C. E. W. Buffington.*

327. Landscape with Rocks. *Francis Bartlett.*

328. The Lane. *Francis Bartlett.*

329. Landscape, Sunset. *Nathaniel Thayer.*

330. Landscape with River. *Mrs. Frederick Frothingham.*

EMILE VAN MARCKE: b. Sèvres, 1827; d. 1891.

A pupil of Troyon.

331. Landscape with Cows.

Miss Sarah M. Spooner, Philadelphia.

332. White Cow. *Francis Bartlett.*

333. Cattle. *Nathaniel Thayer.*

EUGÈNE LOUIS GABRIEL ISABEY.

334. The Elopement. *Francis Bartlett,*

ANTON MAUVE: b. Zaandam; d. 1888.

335. Landscape with Sheep.

Miss Sarah M. Spooner, Philadelphia.

WILLIAM M. HUNT: b. Brattleboro, Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. During the last years of his life his studio was at Boston.

336. Niagara. *Mrs. Wm. M. Hunt.*

337. Marguerite. *Martin Brimmer.*

338. Girl with Rabbit. *Martin Brimmer.*

339. The Jewess. *Mrs. Wm. M. Hunt.*

340. Spring Chickens. *Mrs. Wm. M. Hunt.*

341. Portrait Wm. H. Gardner. *Mrs. Wm. M. Hunt.*

342. Portrait of Richard H. Dana.
Miss R. Charlotte Dana.

343. Twin Lambs on a Hillside, Newport.

344. Sunset. *Nathan Appleton.*

345. Court-yard, Fayal. *Mrs. Chas. W. Dabney.*

346. Doorway with Rabbits. *Mrs. Chas. W. Dabney.*

347. The Prodigal Son. *Miss Jane Hunt.*

348. Girl Reading. *Mrs. Chas. W. Dabney.*

349. Head of "Sleep" for Anahita. *Miss Jane Hunt.*

(See also 400 to 418.)

CONSTANT TROYON: b. Sèvres, 1810; d. Paris, 1865.

350. Word-interior. *William S. Tiffany.*

351. Landscape and Sheep.
Bequest of Thomas G. Appleton.

352. Landscape with Cow. *Francis Bartlett.*

JOHN S. SARGENT.

353. Mother and Child. *Edward L. Davis.*

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.

Pupil of Delaroche.

354. Returning Home. Moonrise.
Miss Sarah M. Spooner, Philadelphia.

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| 355. | Landscape. | Gift of Mrs. S. D. Warren. |
| 356. | The Cooper's Shop. | <i>Francis Bartlett.</i> |
| 357. | Landscape with River. | <i>Francis Bartlett.</i> |
| 358. | On the Oise. | <i>Francis Bartlett.</i> |
| 359. | Landscape. | <i>Francis Bartlett.</i> |

LEON AUGUSTE ADOLPH BELLY.

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| 360. | The Caravan. | <i>Francis Bartlett.</i> |
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GEORGES F. MICHEL.

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| 361. | Chatillon. | <i>C. Thurwanger.</i> |
| 362. | Landscape with Trees. | <i>Francis Bartlett.</i> |
| 363. | Landscape with Windmill. | <i>Francis Bartlett.</i> |
| 364. | Castle Ruins. | <i>Martin Brimmer.</i> |

CHARLES EMILE JACQUE: b. Paris, 1813.

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| 365. | Sheep returning to the Barn. | <i>Miss Sarah M. Spooner, Philadelphia.</i> |
| 366. | Landscape with Sheep. | <i>Francis Bartlett.</i> |

HENRI REGNAULT: b. Paris, 1843; died on the field of Buzenval, Jan. 19, 1871.

Pupil of Lamothe and Cabanel.

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| 367. | Automedon, with the Horses of Achilles. | A gift by contribution. |
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JEAN FRANÇOIS MILLET: b. Gréville, 1814; d. 1875.

Pupil of Delaroche.

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|------|--------------------------|---|
| 368. | La Bergère Assise. | Gift of Samuel D. Warren. |
| 369. | The Harvesters. | <i>Martin Brimmer.</i> |
| 370. | Shepherdess and Sheep. | <i>Nathaniel Thayer.</i> |
| 371. | "La Rentrée à la Ferme." | <i>Miss Sarah M. Spooner, Philadelphia.</i> |
| 372. | Woman Spinning. | <i>Miss Jane Hunt.</i> |
| 373. | Noonday Rest. | <i>Francis Bartlett.</i> |
| 374. | Calling the Cattle Home. | <i>Francis Bartlett.</i> |

(See also Nos. 435 to 457.)

NARCISSE DIAZ DE LA PEÑA: b. Bordeaux, 1808; d. Mentone, 1876.

375. Bath of Cupids.

Miss Sarah M. Spooner, Philadelphia.

376. A Path near Fontainebleau.

Mrs. C. E. W. Buffington.

377. Nymph Bathing.

Miss Jane Hunt.

378. Interior of a Wood.

Gift by contribution.

379. A Turkish Café. Bequest of Thomas G. Appleton.

380. Forest of Fontainebleau.

Francis Bartlett.

THEODORE ROUSSEAU: Paris, 1812-1867.

Pupil of Lethière.

381. Landscape.

Mrs. Hollis Hunnewell.

382. Landscape.

Bequest of Thos. G. Appleton.

383. Landscape with Pool.

Nathaniel Thayer.

384. Sunset.

Francis Bartlett.

JEAN JACQUES HENNER.

385. Magdalen.

Francis Bartlett.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche.

386. Study for the "Volunteers of 1792."

Presented by the contribution of several persons.

387. Portrait of Mad. Couture. Gift of Mrs. S. D. Warren.

388. The Young Squire.

Francis Bartlett.

389. The Mendicant.

Francis Bartlett.

390. Portrait Head.

J. T. Coolidge, 3d.

391. A Family Group. (A sketch.)

Nathan Appleton.

JULES DUPRÉ.

392. The River.

Francis Bartlett.

393. Landscape with Road.

Francis Bartlett.

IN THE SOUTHERN CORRIDOR.

HENRI LEROLLE.

Pupil of Lamothe. Medal, first-class, 1880.

394. By the Riverside (1881). Gift of Francis C. Foster.

A photogravure of this painting, by Goupil & Cie, was published in the Gallery of Contemporary Art, Gebbie & Co.

WILLIAM H. HOWE: St. Louis and Paris.

395. Cattle.

The Artist.

W. L. METCALF, Boston and New York.

396. The Kousse-Kousse Market, Tangiers. *The Artist.*

EMIL CARLSEN.

397. A Marine.

Mrs. Geo. H. Clements.

LOUIS LELOIR: b. Paris, 1843; d. 1884.

398. Rallying the Troops after Victory.

Miss Sarah M. Spooner, Philadelphia.

MRS. S. W. WHITMAN.

399. Portrait of Miss —— as the Priestess in Antigone.

The Artist.

WATER COLORS, DRAWINGS, Etc.

WILLIAM MORRIS HUNT. (See Nos. 346 to 359.)

400. Study in Oils for Anahita. *Miss Annette P. Rogers.*
Charcoals and Crayons.

Numbers 401 to 408 were purchased at the Hunt Sale and
of the Estate.

401. The Quarry.

402. Washing by the River.

403. Study of Clouds.

404. Landscape, with Water.

405. Merrimack River.

406. River Landscape.

407. Harbor View.

408. Sunrise on the St. John's River.

409 to 412. Lent by *Miss H. M. Knowlton.*

413. The Singers. Lent by *Mrs. Hunt.*

414. Portrait, William Evarts. " "

415 *a, b, c, d.* Four studies for the mural paintings at Al-
bany. Lent by *Mrs. Hunt.*

416. Convent and Steps, San Remo. " "

417. Memory Sketch. " "

418. Study for Anahita. " "

419. Portrait. " "

DR. WILLIAM RIMMER, Milton, 1816-1879.

420 to 431. Twelve Drawings. Purchased.

Young Lioness.

Young Lion.

Lion and Mouse.

Dante and the Lion.

Head of an Old Lion.

Evening — "Fall of Day."

The Soothsayer.

Achilles, Iliad, Book IV.

Warriors in Camp.

"Victory."

A Dead Soldier.

432. Evening — " Fall of Day " (Pastel).

433. Struggle between North and South, 1860.

Gift of Edward C. Cabot.

434. Dedicated to the 54th Regiment Mass. Vols.

Lent by *Wm. R. Ware.*

JEAN FRANÇOIS MILLET. (See 260-264.)

435 to 455. Twenty-one Drawings, Water Colors, etc.

Gift of Martin Brimmer.

Pen and Ink.

Landscape, with Farm Buildings.

Landscape, " près Cusset."

Landscape, " Vichy, 12 juin 1886."

Landscape, with Culvert.

Water Color.

Landscape, with Rocky Stream.

Landscape, with Gate. Vichy.

Landscape — Road " près Cusset."

Landscape, with Pool.

Landscape, with Church.

Crayon.

Landscape, — trees in foreground ; in background figures bearing fagots.

Shepherdess and Sheep grazing.

Shepherd Girl knitting.

Water-Carrier.

Woman feeding a Child in her lap.

Woman churning.

Women bringing fagots from a wood.

Twilight — Going Home.

Gleaners.

The Sower.

Man with Wheelbarrow.

Pastel.

455. Boy and Girl with Bird's Nest before a Figure of Pan.

456. Peasant Family.

Mrs. Geo. H. Clements.

42 *Water Colors, Drawings, Pastels, Etc.*

457. Landscape. (Water color.) *Mrs. Fred'k Frothingham.*
458. } *Mrs. Fred'k Frothingham.*
459. } Three Drawings.

WASHINGTON ALLSTON. (See 101-118, and 177-181.)

460. Storm at Sea, 1818. (Water color.)
The ship "Galen," on which the artist returned from Europe. Drawn on shipboard after the storm.
Mr. S. Franklin Dexter.
461. } Tracings from the original picture of Jacob's
462. } Dream; at Petworth Castle.
463. Uriel in the Sun. Tracing from the picture at
Strafford House.
464. Una. Tracing from the outline of the painting
owned by Mrs. Hatch, Medford.
Sketches, unfinished oils, etc.
465. A Sibyl. Outline in chalk. Life size.
466. Ship at Sea. Sketch in chalk.
467. Same. Small size, study in oil.
468. Titania's Court. An outline.
469. "A Troubadour"? Girl in male costume.
470. Heliodorus driven from the Temple. Sketch in chalk.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

JOHN SINGLETON COPLEY. (See No. 137-151.)

471. Study for a portrait of a man. *Athenæum.*
472. Original sketch for the portrait of Lord Mansfield.
Athenæum.
473. Study for a painting. Death of Major Pierson.
Athenæum.
474. Study for a portrait of a lady. *Athenæum.*

G. STUART NEWTON. (See 131-133.)

Sketches made when a pupil of the Royal Academy.
1817.

475. Samuel Rogers.
476. H. Fuseli.

ARY SCHEFFER. (See 78.)

478. The Rest in Egypt. Gift of John A. Higginson.

479. Christ bearing the Cross. *Mrs. Charles C. Perkins.*

MICHELANGELO BUONARROTI: b. Casentino, 1475; d. Rome, 1564.

480. The Lost Soul. *Mrs. Charles C. Perkins.*

RAPHAEL MENGES: b. Aussig, 1728; d. Rome, 1779.

481. The Entombment. A very careful drawing in black and white crayon, 4 feet by 5 feet 2 inches. Menges was at work upon this drawing at the time of his death, as the inscription records.

Mrs. Geo. H. Chickering.

PAUL DELAROCHE (in Print Room opposite): b. Paris, 1797; d. Paris, 1856.

482. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

PASTELS.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

483. Oxen Ploughing. Bequest of Thomas G. Appleton.

J. FRANÇOIS MILLET. (See 368-374 and 435-459.)

484. The Buckwheat Harvest. *Martin Brimmer.*

MAURICE QUENTIN DE LA TOUR.

485. Portrait of Louise d'Orleans. *Nathan Appleton.*

FRANCESCO BARTOLOZZI. 1730-1813.

486 and 487. Amorini, from the Farnesina.

Chas. C. Perkins.

PAUL ALBERT BESNARD, Paris.

- LOUIS KRONBERG.

- ## WATER COLORS.

ARMAND THÉOPHILE CASSAGNE.

- HENDRICKS A. HALLETT.

- ARTHUR ROTCH.

494. The Bridge and Citadel of Würzburg. *The Artist.*

LOUIS K. HARLOW.

495. The Wood-chopper. *The Artist.*

RUFUS F. ZOGBAUM, New York.

496. The Battery Guidon, 1886. *Nathan Appleton.*

ARTHUR CROFT, England.

497. An old Arolla Pine on the Riffel Alp.
498. Chalets at Veyras, Sierre. *The Artist.*

JOSEF ISRAELS. See No. 268.

499. "The Widow." *Francis Bartlett.*

SULPICE GUILLAUME CHEVALLIER, called GAVARNI, Paris,
1801-1866.

500. A Belle of 1840. *Mrs. C. B. Porter.*

MARIANO FORTUNY. 1838-1874.

501. Man Sleeping. *Mrs. G. V. Cook.*

A. MAUVE.

502. Sheep. *Mrs. E. D. Buffington*, Worcester.

JACQUES MARIS, The Hague.

503. Teaching the Dog. *Nathan Appleton.*

SAMUEL PROUT: b. Plymouth, Eng., 1783; d. Camberwell.
1852.

509. Strasburg. *Denman W. Ross.*

JOHN W. BUNNEY.

510. Choir and Apse of San Vitale, Ravenna, 1874.
Bequest of Stephen H. Perkins.

E. ROESSLER FRANZ.

511. Cypresses of the Villa d'Este, Tivoli, Rome.
Purchased at the Exhibition of English Water Colors,
1885.

JOSEPH LINDEN SMITH.

512. The Equestrian Statue of Gattamelata. By Donatello. Padua. *Denman W. Ross.*
513. Portal of St. Mark's, Venice. " " "

JOHN RUSKIN.

514. One of the Towers of Fribourg. Pen and Ink, with Color. *Mrs. John H. Sturgis.*
515. Study of Leaves. Drawing. *Mrs. John H. Sturgis.*

ROSS TURNER.

- 516-519. Japanese Pottery. From the Morse Collection.
The Artist.

GEORGE FRIPP, R. W. S., London.

520. Glen Slighan, Skye.
Purchased at the Exhibition of English Water Colors, 1885.

R. PEABODY FLAGG.

521. A Gloucester Boat in the Outer Harbor. *The Artist.*

G. W. HARVEY.

522. Fog. *J. Eastman Chase.*

DAVID COX: b. n. Birmingham, 1783; d. 1859.

523. Landscape with Cattle. Sepia. *The Athenæum.*

EDWARD D. BOIT.

524. Place de l'Opera. } Gift of the
525. Place de l'Etoile, Arc de Triomphe. } Artist.

FRANÇOIS LOUIS FRANÇAIS.

526. Douarnenez Finistère, 1868. Gift of E. D. Boit.
India Ink. (See No. 281.)

WILLIAM BLAKE. (See 172.)

Nine illustrations of Milton's *Paradise Lost*.

527. "Father! thy word is passed; man shall find grace."
Paradise Lost, Book iii., line 227.

46 *Water Colors, Drawings, Pastels, Etc.*

528. The Creation of Eve. *Book viii., line 470.*
 529. Satan watching the caresses of Adam and Eve. *Book iv., line 366.*
 530. Adam and Eve sleeping. Satan, in the shape of a toad, close to the woman's ear. *Book iv., line 800.*
 531. Raphael, with Adam and Eve. *Book v., line 443.*
 532. Lucifer and the Rebel-angels hurled into the abyss. *Book vi., line 864.*
 533. Eve eating the Apple. *Book ix., line 791.*
 534. Adam and Eve taken by Michael out of Eden. *Book xii., line 632.*
 535. The Crucifixion; foretold by Michael to Adam while Eve lies sleeping. *Book xii., line 415.*
 Nine illustrations of the Bible. 1805-1810?
 536. Plagues of Egypt. Famine. *Exodus ix., x.*
 537. " " Plague. *Exodus ix., x.*
 538. " " Death of the First-born. *Exodus xii.*
 539. Moses erecting the Brazen Serpent. *Numbers xxi.*
 540. Hell receiving the King of Babylon. *Isaiah xiv. 9.*
 541. The Whirlwind in Ezekiel's Vision. *Ezekiel i.*
 542. David encouutering Goliath. *1 Samuel xvii.*
 543. The Woman taken in Adultery. *John viii. 8, 9.*
 544. Abraham about to sacrifice Isaac. *Genesis xxii.*

Eight illustrations to Comus.

445. { The Lady lost in the wood; the Attendant Spirit is disappearing on the right; while, on the left, Comus accosts her disguised as a simple Villager. *Comus, verse 92 and verse 264.*
 { The Lady singing, seated on a bank; Comus and his rabble-rout appearing on the hill behind. *Verse 229.*
 { The Attendant Spirit appearing as Thyrsis between the two brothers. *Verse 489.*
 { "Two such I saw." Comus, disguised as a shepherd, looking on the two brothers clambering up the hill. *Verse 290.*

546. { The Banquet. Comus standing in front with goblet
and wand in hand; the Lady sitting in the en-
chanted chair; the monstrous rabble seated around
the table. Verse 810.
The brothers rush in, with drawn swords, to save
their sister; Comus and his rout disappearing. Verse 813.
Sabrina rises, attended by water-nymphs. Verse 888.
"Noble Lord and Lady bright,
I have brought ye new delight."
Return of the sister and brothers to their parents. Verse 965.

THE DOWSE COLLECTION OF WATER COLORS.

548 to 599. Painted for "*The British Gallery of Pictures.*"
Copies of the Old Masters then owned in Eng-
land. Bequeathed to the Athenæum by the late
Thomas Dowse.

547. Portrait of Thomas Dowse. Engraved by J. An-
drews after Wight. Gift of Thos. H. Chandler.

CRAIG. (?)

548. Village Festival. After Wouvermans.

P. VIOLET and PELTRO. WILLIAM TOMKINS.

549. Diana and Actæon. After Titian.

CRAIG.

550. The Happy Shepherds. After Berghem.

551. Landscape. After Claude.

P. VIOLET.

552. Rachel secreting the Household Gods of Laban.
After P. da Cortona.

CRAIG.

553. The Flight into Egypt. After A. Caracci.

P. W. TOMKINS.

554. **Madonna and Child.** After Raphael.

W. W. HODGSON.

555. Christ calling Peter and Andrew.
After Domenichino.

UNKNOWN.

556. The Story of Calisto. After Poussin

SATCHWELL.

557. A Female Head. After Giotto.

CRAIG.

558. Landscape, with Figures. Mid-day.
After Claude Lorraine.

559. Landscape, Figures and Cattle.
After Paul Potter.

W. WESTALL.

560. Fête on the Water at Dort. Landing of Prince Maurice. After Cuyp.

P. W. TOMKINS and HODGSON.

561. Lot and his Daughters. After Guido.

CRAIG.

562. A Windmill. After Rembrandt.

P. W. TOMKINS.

563. **Madonna of the Veil; Madonna, Child, and St. John.** After Raphael.

W. W. HODGSON.

564. Marriage of St. Catharine. After Parmigiano.

EVANS.

565. Portrait of Berghem. After Rembrandt.

T. W. STRUTT.

566. The Smokers. After D. Teniers, Jr.

W. W. HODGSON.

567. Portrait of Gaston de Foix. After Giorgione.

T. W. STRUTT.

568. Interior of a Cottage. After A. van Ostade.

T. UWINS.

569. St. Amand receiving St. Babo into his Abbey.
After Rubens.

EUSEBI.

570. The Incredulity of Thomas. After Vanderwerf.

T. UWINS.

571. The Woman taken in Adultery. After Rubens.

CRAIG.

572. Portrait of Himself, with a violin. After G. Dow.

P. VIOLET.

573. Samuel and his Mother. After Rembrandt.

P. W. TOMKINS.

574. Madonna and Child. After Correggio.
575. Girl with a Horn-Book. After Schidone.
576. Madonna, Infant Christ, and St. John.
After A. del Sarto.
577. David with the Head of Goliath. After Guercino.

P. W. TOMKINS and ANSEL.

578. Allegory of Human Life. After Titian.

P. W. TOMKINS and W. W. HODGSON.

579. Danæ. After Titian.

P. W. TOMKINS and ANSEL.

580. Holy Family. After Paris Bordone.

W. W. HODGSON.

581. The Nativity. After Ghirlandajo.
582. Holy Family, with St. John. After Raphael.
583. Holy Family. After Raphael.

SATCHWELL.

584. Madonna, Infant Christ, and Saints.
After Cimabue.

W. W. HODGSON.

585. Madonna and Child. After Raphael

P. W. TOMKINS.

586. Meeting of Mary and Elizabeth. After S. del Piombo.
587. Jesus led from the Garden of Gethsemane to the High Priest. After Guercino.

W. W. HODGSON.

588. The Vision of St. Augustine. After Garofolo.

P. VIOLET.

589. Infant Christ sleeping on the Cross. After Guido

W. W. HODGSON.

590. Christ appearing to St. Peter. After A. Caracci.

SATCHIWELL.

591. Heads of Apostles. After Giotto.

P. VIOLET.

592. Christ in the Sepulchre. After Guercino.

P. W. TOMKINS.

593. Holy Family with Elizabeth and St. John.
After A. del Sarto.

CRAIG.

594. Rachel secreting the Household Gods of Laban.
After Murillo.

UNKNOWN.

595. Baptism of Christ. After Domenichino.

CRAIG.

- | | | |
|------|---------------------------|-----------------------|
| 596. | Death of Atilius Regulus. | After Salvator Rosa. |
| 597. | Landscape, with Rainbow. | After Rubens. |
| 598. | Landscape, with Figures. | After Claude. |
| 599. | Landscape. | After Gasper Poussin? |

OIL PAINTINGS.

IN THE PORCELAIN ROOM.

CARLO CIGNANI.

600. Hagar and Ishmael. *Athenæum.*

FRANCESCO ZUCCARELLI, Tuscany, 1702, 1788.

601. Landscape. *Athenæum*

MICHAEL AMERIGA ANGELO DA CARAVAGGIO, 1569, 1609,
Rome (attributed to).

602. Itinerant Musicians. Bequest of Chas. Sumner.

LUCA GIORDANO, Naples, 1632, 1705.

Pupil of Pietro da Cortona.

603. The Flaying of Marsyas. *Athenæum.*

UNKNOWN.

604. Fruit, Flowers, and Still Life. *Athenæum.*

IN THE LAWRENCE ROOM.

PANDOLFO RESCHI: b. Dantsie, 1643.

Pupil of Jacopo Borgognone.

605. Landscape with Huntsmen.
Gift of Francis Brooks.

606. Landscape with Fishermen.
Bequest of Mrs. Peter C. Brooks.

607. Landscape with Figures on a Road.
Bequest of Mrs. Peter C. Brooks.

GASPAR POUSSIN, Rome, 1613-1675 (attributed to).

Pupil of Niccolo Poussin.

608. Landscape.

Athencæum.

KAREL DU JARDIN: b. Amsterdam, 1640; d. 1678 (attributed to).

Pupil of Nicholas Berghem.

609. Figures at a Fountain.

Athencæum.

JOHN VAN ZOON: b. Antwerp, about 1650; d. 1700.

610-11. Still Life.

Bequest of Charles Sumner.

ALVAN FISHER, Boston.

612. Landscape, dated, Boston, 1828.

Athencæum.

IN THE LOWER HALL.

JULES JOYANT.

613. Grand Canal, Venice.

CARLO MARCO.

614. Landscape.

Mrs. Horatio Greenough.

UNKNOWN.

615. The Magdalen.

Mrs. Louis Theiss.

G. SALISBURY TUCKERMAN.

616. The Constitution escaping from the British Fleet.

SCULPTURE.

IN THE HALL.—SECOND FLOOR.

MISS ANNE WHITNEY.

1. Le Modèle. Bust in bronze.

Gift of Mrs. Maria W. Chapman.

JOHN GIBSON.

2. Love disguised as a shepherd.

Bequest of Thos. G. Appleton.

NAPOLÉON JACQUES.

3. Bronze Bust of Peter the Great, Emperor of Russia.
40 cent. high.

AUGUSTUS SAINT-GAUDENS, New York.

Pupil of Jouffroy.

4. Bronze Medallion, Bastien-LePage, Paris, 1880.

Purchased at the Exhibition of 1880.

RICHARD S. GREENOUGH.

5. Bust of William W. Greenough.

GIULIO MONTEVERDE, Genoa.

6. The first inspirations of Columbus.

Gift of A. P. Chamberlain.

HORATIO GREENOUGH.

7. The Guardian Angel.

Laurence Curtis.

8. Castor and Pollux, a relief.

Mrs. Greenough.

A. FALGUIÈRE.

9. Diane Chassereuse.

Dr. Chas. G. Weld.

RICHARD S. GREENOUGH.

10. Carthaginian Girl.

Athenæum.
Gift of Miss Joy.

APPOLONIO.

11. Bust of Father Grafton.

BRONZE MASK OF NAPOLEON.

12. From a cast taken by Dr. F. Antommarchi immediately after death.

Athenæum.

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

13. Figure of Christ bound to a column.

Marble. 90 cent. high.

L. TASSI.

14. Humberto, King of Italy. Bust in marble, 1883.

Gift of his Majesty the King to the City of Boston.

BARON HENRI DE TRIQUETI, France, 1804-1874.

Studied with Hersent.

15. Dante and Virgil, half-figures in bronze.

Gift of Mrs. Edward Lee Childe.

H. H. KITSON.

16. La Musique de la Mer (bronze).

The Artist.

UNKNOWN.

17. Bust of Raphael. }

Athenæum.

18. Bust of Rubens. }

Gift of Thos. H. Perkins.

OLIN L. WARNER.

19. Portrait Bust, Marble.

20. Chief Joseph, of the Nez-percé Indians. Relief in bronze, taken in 1889.

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PRINT DEPARTMENT.

THE PRINT DEPARTMENT of the Museum of Fine Arts comprises the Gray Collection (about 6,000 prints), deposited by Harvard College; a collection of engraved portraits, etc., bequeathed by the late Charles Sumner; a collection of etchings by Jacque, Whistler, and Haden, deposited by the Boston Athenæum; over one thousand prints presented by Mr. George W. Wales, including a complete set of the Arundel Society's publications; a small collection of engravings by the late John Cheney and other American engravers, presented by Mrs. Ednah D. Cheney; a fine collection of proofs of American etchings and wood engravings, many of them signed, presented partly by the artists themselves, partly by the Century Company and other publishing houses; a collection of lithographs, illustrating the history of lithography, the gift of Mr. Louis Prang; and divers other engravings and etchings, the gifts either of the artists or of other friends of the institution, the whole constituting at present a collection (constantly growing) of about thirteen thousand prints.

Exhibitions of prints, ancient and modern, are arranged in the Rooms, and are frequently changed. Separate catalogues of these exhibitions are published in cases of importance, and these can be bought at the door or of the attendant. When no catalogues of the prints shown are issued, visitors will find some information concerning them on framed tablets hung in the rooms, or on labels attached to the prints. The prints not on exhibition can be seen on application to the curator, who is in attendance on Tuesdays and Wednesdays. It is advisable, however, to apply for an appointment, either personally or by letter, at least one week in advance. This is suggested for the convenience of visitors. The rules governing the Gray Collection requiring

that no one but the curator be allowed to handle the prints, he must give personal attention to each visitor, and must, therefore, have time to arrange appointments so that they may not interfere with one another.

Persons specially interested in prints are requested to send their names and addresses to the curator, so that they may be notified of the opening of exhibitions, new acquisitions, etc.

Address all communications to THE CURATOR OF THE PRINT DEPARTMENT, MUSEUM OF FINE ARTS, BOSTON, MASS.

GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston where they were again saved from the flames in November, 1872. They represent Summer, Autumn and Winter. The dimensions of two are twenty feet by twelve. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was

downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

In the Hall.

1. TAPESTRY FROM THE SAN DONATO SALE. David and Saul? Heroic size. Signed, K. Mander fecit, 1619. *Mrs. Hollis Hunnewell.*
2. TAPESTRY, 16th century. Disposing of the booty after a battle. *Mrs. Hollis Hunnewell.*
3. FLEMISH TAPESTRY. From the *Æneid*. *Arthur Astor Carey.*
4. FLEMISH TAPESTRY. Dutch peasant life. *Mrs. Hollis Hunnewell.*

In the Gallery of Textiles.

- 5, 6, 7. THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*
8. TAPESTRY. The Crossing of the Red Sea. *T. R. Plummer.*
9. GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

10. AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphael-esque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Athenæum.

11. TAPESTRY, BEAUVAIS. 11x11. A baptism.
Miss S. M. Spooner.

12. TAPESTRY, AUBUSSON. IN POTTERY ROOM.
Miss S. M. Spooner.

13. TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*

On the walls are hung several fine specimens of PERSIAN or ITALIAN in imitation of Persian design FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer.

CHINESE HANGING. Appliqué work.
Gift of Moses Kimball.

BLANKETS FROM THE SANDWICH ISLANDS, SAMOAN DRESS, MALAY SKIRTS, ETC.

CASES, NOS. 1 to 4.

ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work, of the end of the 16th century.

- 3, 4. Two others, but smaller, with children supporting the shield ; end of the 16th century.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk, within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC, of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color ; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-covered velvet.
9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.

18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored ; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
29. COVERING, of violet silk, embroidered in gold. Italian. 18th century.
30. COPE, of cut velvet, green on green. Italian. 16th century.
31. LETTER POUCH, with embroideries of silk and gold. 17th century, etc.

CASE 5.

EMBROIDERY, mostly ITALIAN. Gift of J. W. Paige; also SPANISH and AMERICAN.

CASE 6.

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

GREEK EMBROIDERY in red silk; MOORISH, on white silk.
J. W. Paige.

WOMAN'S GIRDLE, MOORISH, green and gold. Gift of Mrs. Towne.

HERZEGOVINA WORK. Lent by *Dr. W. S. Bigelow.*

CASES NOS. 7 to 12.

A rare and superb collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*

Others from the Estate of *Alfred Greenough.*

CASE 13.

A number of JAPANESE DRESSES. *Dr. W. Sturgis Bigelow.*

CASE 14.

A number of BROCADE DRESSES, VESTS, SHOES, etc., worn in the last century.

LACES.

CASE 15.

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON.
Mrs. R. C. Greenleaf, Jr.

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

POINT DE VENISE. *Miss Howes.*

CASHMERE SCARF. *Miss Newell.*

GREEK LACE. *Mrs. L. L. Hubbard.*

SPANISH AND ITALIAN LACE. *Miss Helen Griggs.*

CASE 16.

A RICH COLLECTION OF FIFTEEN PIECES, lent by *Mrs. Gardner Brewer,*

CASE 17.

LACES lent by *Mrs. Thos. F. Richardson*

CASES 18, 19, 20, 21, and 22.

A RICH AND VALUABLE COLLECTION OF SIXTY-SEVEN
PIECES, mostly of 16th, 17th, and 18th centuries.
Gift of *Mrs. Geo. W. Wales.*

CASE 23.

A COLLECTION OF LACES AND DRAWN WORK. Gift of
J. W. Paige.

CASE 24.

ITALIAN TEXTILES AND EMBROIDERIES, CHURCH VEST-
MENTS AND ALTAR HANGINGS, the gift of *Mrs.*
Geo. W. Wales.

CASE 25.

ROYAL CAPE AND CLOAK OF FEATHERS. A gift of the
KING OF THE SANDWICH ISLANDS. *Charles H. Joy.*
CAPE OF FEATHERS from MALACCA. *Mrs. D. A. Russell.*

CASE 26.

CASHMERE, mostly lent from the Estate of *Alfred Greenough*,
by *Charles H. Parker*, *Executor.* Also, by *Miss Helen*
Griggs.

CASE 27.

PERSIAN EMBROIDERY. *A. Greenough Estate.*

PINA SCARF. Gift of *Mrs. John L. Gardner.*

ALEPPO SCARF. *Athenæum.*

VENETIAN EMBROIDERY. *Mrs. Cleveland.*

CASE 28.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs,
blankets, etc., woven with various designs of grotesque
faces, figures of men, and birds; a few are painted;
also, some fantastical dolls. Gift of *E. W. Hooper.*

CASE 29.

CHINESE. TWO DRESSES, from the Estate of *Alfred Greenough*, by *Charles H. Parker*, *Executor*. Other pieces by *Miss Elizabeth C. Ward*, *Mrs. Jas. S. Cumston*. Also gift of *Miss Salome H. Snow*.

30. REVOLVING LEAVES.

A Collection of PRINTED COTTONS. INDIA.

Gift of *Miss Laura Norcross*.

A Collection of Fragments of BROCADES, DAMASKS, etc., mostly ITALIAN, of about the Sixteenth Century.

Gift of *Mrs. Geo. W. Wales*.

CASE 31.

A Collection of LACE, etc.

Lent by Miss Sarah M. Spooner, Philadelphia.

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, 12 ft. x 2 ft. 8 in., were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. They date from the time of, and were probably executed by Jean Goujon. Purchased in part by the Museum, part by the Athenæum.

IN THE HALL,

CASES 32 and 33.

EMBROIDERIES, ITALIAN AND EASTERN.

Miss S. M. Spooner.

ALTAR CLOTH. Italian. 14th century.

Mrs. Hollis Hunnewell.

INDIAN SKIRT, violet, embroidered in old gold silk.

Miss C. L. W. French

CASE 34.

EARLY ITALIAN AND SICILIAN EMBROIDERIES. Thirty pieces.
Gift of *Denman W. Ross*.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last twenty years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the

Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in

great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faiences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sévres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen

* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows:—

Silica	.	.	.	.	.	47	per cent.
Alumina	.	.	.	.	.	40	"
Water	.	.	.	.	.	13	"

A block of pure kaoline from South Carolina can be seen in Case B. 10.

from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740-1745. The works were removed to Sèvres in 1756. The Chantilly works were commenced in 1735; Secaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow, about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art.

The visitor will find full and varied collections of antique Egyptian, Cyprian, Cretan, Etruscan, Grecian, and Græco-Italian vases and other pottery, including a large number of terra-cotta figures and heads, on the first floor in the "Egyptian" and "Greek Vase" rooms. In this room are, in Cases 1 to 4, specimens of Maiolica and Robbia ware; 5, Capo di Monti; Scandinavian, etc.; 6, Dresden and Vienna; 7, 8, 9, French; 10, 11, 12, 13, English; 14, 15 (flat cases), Maiolica and Faience; 17, Spanish; underneath, Bombay; 18, Delft, Grès de Flandres; 19 and 20, American pottery, Chelsea, Mass., Cincinnati, etc.; 21, pottery of the American Mound Builders; 22, Zuffi; 23, Chiriqui; 24, Mexican; 25, Peru; San Salvador; 26, Kabyle, Moorish; 27, 28, Terra-cottas; on the walls, Spanish, Persian tiles, and from Damascus and Jerusalem; 30 to 35, Japanese; 36, English figure pieces; 37 to 41, Chinese; 42, Persian; 43, Glass; 44 and 45, Enamels. In the corridor will be found the unrivalled collection of Japanese pottery made by Mr. E. S. Morse, cases 1 to 40.

CASE 1.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faience*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino,

Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaellino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spezieria jars used

to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Ceramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "*Madonna and Child*" attributed to Lucca, and the "*Madonna adoring the Infant Jesus*," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

CASES 1 and 3.**MAIOLICA.**

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.
3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.
Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.
7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.
Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.
- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).
A woodcut of one of these bottles is given in Burty's "*Chef d'Œuvre des Arts Industriels*," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.
- 14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.
Geo. W. Wales.
- 18, 19. CASTELLI PLATES. *Geo. W. Wales.*
20. PLATE, RUBY LUSTRE. By MAESTRO GIORGIO, 1519-1541. Signed on back. *Geo. W. Wales.*
- 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*

29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*

SIX CASTELLI CUPS. Painted by Grue, 1749. *Geo. W. Wales.*
And several pieces lent by *A. B. French, Mrs. Wm. M. Hunt,*
Miss Helen Griggs, and Miss S. M. Spooner.

ROBBIA WARE. (*Above and by the Side of Case 1.*)

30. MADONNA AND CHILD. Luca della Robbia. From the
Campana collection. Presented by *C. C. Perkins.*

31. THE VIRGIN ADORING THE INFANT JESUS. Andrea
della Robbia. From the Campana collection. Pre-
sented by *C. C. Perkins.*

32. ADORING MADONNA. Modern imitation. Presented
by the *Rev. Mr. Washburn.*

CASES 2 and 4.

ANGEL, by MAESTRO GIORGIO. *Mrs. R. Baker.*

MODERN ITALIAN POTTERY. By Tomaso Castellani, Rome.
Cantagalli, Florence. Scagnamiglio, Naples, etc. Also
by Giustiniani, Naples. Turelli, etc. Lent by *Miss*
Griggs, Geo. W. Wales, Mrs. D. N. Spooner, Miss
Sarah M. Spooner, Philadelphia, and others.

See also CASES 14 and 15. Maiolica and Faience.

CASE 5.

COPENHAGEN, THE HAGUE, ST. PETERSBURG, FÜRSTEN-
BURGH, AND NYMPHENBURGH.

SWISS, GERMAN, HUNGARIAN. *Geo. W. Wales, Mrs. Gray,*
A. B. French, Miss Griggs, and Miss Sarah M. Spooner.

CAPO DI MONTI. *G. W. Wales, Mrs. D. N. Spooner.*

CASE 6.

DRESDEN. *G. W. Wales, Miss S. M. Spooner.*

DRESDEN GROUP, Adam and Eve. Gift of Sypher & Co.

DRESDEN CUP AND SAUCER, flowers in high relief. *Mrs.*
R. C. Greenleaf, Jr.

CUP AND SAUCER, by Böttcher, 1707. Gift of the Royal
Porcelain Manufactory of Saxony. Meissen.

CASE 7.

MISCELLANEOUS: FRENCH, BERLIN, AND VIENNA. *Miss S. M. Spooner, G. W. Wales.*

BERNARD PALISSY (1510-1580). Two specimens.

CASES 8 and 9.**FRENCH.**

SÈVRES TEA SERVICE. Gift of the Committee of the "Fair in Aid of Sufferers in France." This service was presented by the President of the French Republic to a lady who generously served as distributing agent of a portion of the funds sent over to relieve the suffering in France consequent upon the war of 1870.

SÈVRES PLATES. Plaques, Cups, etc. *Miss S. M. Spooner, Mrs. Hollis Hunnewell, Geo. W. Wales.*

SÈVRES BREAKFAST SET. *Miss C. L. W. French.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

SÈVRES CUP AND SAUCER. Given by Miss H. Stevenson.

TWO CORNUCOPIÆ (French, time of the Empire). *Miss M. G. Loring.*

CHANTILLY, RUE DE BONDY, ETC. *Geo. W. Wales.*

OLD ROUEN. *Geo. W. Wales, Miss S. M. Spooner.*

CASE 10.**ENGLISH.**

THE PORTLAND VASE. Copied in Jasper ware. Gift of the makers, Josiah Wedgwood & Sons.

WEDGWOOD, one piece lent by *Miss Parkman*. Six pieces, gift of Miss C. L. W. French. A number of fine specimens of Jasper ware by Wedgwood, Turner, Mayer, and Adams. *G. W. Wales, and others.*

WEDGWOOD AND HIS ASSOCIATES. Thirty pieces lent by *Mrs. Baker.*

CASES 11, 12 and 13.

ENGLISH.

BRISTOL, CHELSEA, SALOPIAN, WORCESTER, CROWN
DERBY. *Geo. W. Wales, Miss S. M. Spooner.*

ENGLISH POTTERY, nine pieces Doulton ware. Three the
gift of Sir Philip Cunliffe Owen, Director of the South
Kensington Museum.

LARGE VASE, decorated by SOLON. *Mrs. H. P. Kidder.*

THE exquisitely delicate PLATE, "Pâte sur pâte," designed
and decorated by Solon, at the MINTON Works, Stoke-
upon-Trent, was one of a half-dozen exhibited at
Vienna. The others were bought for European mu-
seums. This was presented by G. W. Wales.

FULLAM and other Wares.

On a pedestal opposite is a large Vase, with incised figures,
by Miss Barlow. Gift of the manufacturer, Jas. D.
Doulton.

CASES 14 and 15.

URBINO, GUBBIO, FAENZA, Pesaro. *Geo. W. Wales.*

CASE 16.

SNUFF BOTTLES, CHINESE. Forty-three. Lent by *Mrs. Geo.
W. Wales.*

On Wall.

HISPANO-MOORISH TILES. Gift of J. W. Paige, and lent
by *Estate of Alfred Greenough.*

TWO MOORISH JARS, 14th and 15th centuries. Gift of Miss
Annette P. Rogers.

CASE 17.

SPANISH AND HISPANO-MOORISH. Gift of Miss Annette
P. Rogers.

SPANISH POTTERY. From Malaga. Fifteen pieces. Lent
by *Miss S. Loring.*

SPANISH (from Triana). Lent by *Miss Helen Griggs.*

BOMBAY POTTERY, fourteen pieces, reproduction of ancient
Scinde work. Gift of Geo. W. Wales.

CASE 18.

DELFT. *G. W. Wales, H. W. C. Browne, Miss S. M. Spooner.*

GRÈS DE FLANDRES.

G. W. Wales.

CASE 19.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit. Also on wall adjoining, a number of tiles.

AMERICAN POTTERY, twelve pieces from the Rookwood Pottery, Cincinnati. Gift of Mrs. M. Longworth Nichols. One gift of Miss M. Louise McLaughlin.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE 20.

JARS AND VASES with various glazes, by Hugh C. Robertson, Chelsea, Mass.

Also underneath, in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenety. Gift of the makers.

CASE 21.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaad, Missouri, by Dr.

Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon’s tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales*.

CASE 22.

POTTERY OF THE ZUÑIS.

CASE 23.

CHIRIQUI POTTERY. Fifty pieces. Gift of J. B. Stearns.

CASE 24.

MEXICAN POTTERY. A number of masks, faces, little figures, children’s necklaces, jars, etc.

Upper Shelf. MODERN MEXICAN.

CASE 25.

PERUVIAN POTTERY. Jars in animal and vegetable forms, with human faces, etc.

CENTRAL AMERICAN POTTERY. Found at Sonsonate, Republic of San Salvador, Central America. Lent by *Samuel H. Savage*.

CASE 26.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Six pieces. Given by Miss A. N. Towne. Also eighteen pieces, gift of Thornton K. Lothrop.

CASES 27 and 28.**TERRA-COTTA.**

BUST OF THE DUCHESSE DE BERRI. By PAJOU, "REGIS SCULPTOR," 1775. Presented by Geo. W. Wales.

ST. JOHN, a half length, 16th century. *C. C. Perkins.*

CLAUDE MICHEL CLODION, born at Nancy, 1738; d. 1814.
Statuette of a nymph bearing a young fawn.

Figure of a girl with fruit. Gift of Nathan Appleton.

F. X. DENGLE. Tall vase. Two boys swinging from a bough. Gift of A. C. Wheelwright.

MISS L. B. COMINS. Jar decorated with poppies.

GEO. W. FENETY. Jar decorated with morning glories.

PRESSED BRICKS. Dutch (?), date 1611.

HEAD, NEAPOLITAN. Gift of Miss Griggs.

CASE 29.**GERMAN AND VENETIAN GLASS.**

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian, and several pieces old Venetian glass. *G. W. Wales.*

Chinese Glass, richly colored. *G. W. Wales.*

4 pieces modern Venetian. *A. B. French.* Eight from *Miss Helen Griggs.* Two Venetian and one German (1622).
Gift of Nathan Appleton.

Old French glass. *Miss Smith.*

Several pieces. *Miss Sarah M. Spooner, Philadelphia.*

On Wall adjoining.

PERSIAN TILES. Some purchased, others lent from the Alfred Greenough estate,

CASES 30 to 35.

JAPANESE.

PORCELAINS AND EARTHENWARE, mostly modern. Lent chiefly by *W. S. Bigelow*. Chiefly noticeable are, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe.

LARGE VASE. *Miss L. A. Brooks*

KIOYAKI VASE, eagle and pine. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by *E. Cunningham*. Two SATSUMA CUPS, bought of the maker, *Kumasuke Seshima, Kagoshima.*

ARITA VASE. Gift of *Miss French.*

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

LARGE KAGA BOWL. Lent by *A. D. Weld French.*

TWO PIECES OF EMBROIDERY. *Mrs. Chas. B. Porter.*

TWO PIECES OF EMBROIDERY. *Dr. W. S. Bigelow.*

One from *S. K. Bayley.*

PAIR JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales.*

PAIR JARS. Arita, decorated by *Knaido*. Gift of *Miss C. L. W. French.*

CASE 36.

CHELSEA, BOW, and other ENGLISH figure work. *Geo. W. Wales.*

CASE 37.

CHINESE, BLUE AND WHITE.

HAWTHORN JAR of remarkably fine color. *G. W. Wales.*

PLATE, of deep blue, representing a hunting scene, dates from Ching-Wha, 1465-1468.

CASES 38 and 39.

THE ROGERS COLLECTION OF CHINESE PORCELAINS.
103 pieces lent by Dr. G. O. Rogers, formerly of Hong Kong.

These are catalogued.

Under Case 38.

Four blocks from the PAGODA OF NANKIN known as the PORCELAIN TOWER. Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. A BRICK, plain white glaze, gift of D. O. Clarke. TWO CAPITALS, lent by A. B. French. WHITE ELEPHANT IN HIGH RELIEF, presented by M. Brimmer.

CASE 40.

CHINESE PORCELAINS. Lent by *Geo. W. Wales* and *Brooks Adams*.

Especially worthy of notice are, among others, —
CÉLADON FLEURÉ (in centre).

VASE, form of water-bottle very dark and rich, SANG-DE-BŒUF color.

WHITE OVIFORM JAR, incised.

FIVE-FINGERED ROSADON VASE.

PITCHER, dark peacock-blue.

POT YELLOW.

Tall vase, ring handles, ground TEA-LEAF glaze, seal mark.

BOWL, grains of rice, white ground, blue border (centre of side).

POT, lavender fleuré.

WATER-BOTTLE, robin's-egg glaze.

VASE, jet black color, on the neck lizards in relief.

BOTTLE, red bats.

VASE, bottle shape, gold metallic glaze, rich blue decoration, metal mountings top and bottom.

PILGRIM BOTTLE, pale apple-green, Kien Lung mark (above case).

FIVE VASES, lent by *Brooks Adams*, viz.: —

“MIRROR BLACK.” Yong-Ching Period, 1723–1735.

PEACH BLOW.

TURQUOISE BLUE.

WHITE CRACKLE.

TEA GREEN.

CASE 41.

CHINESE.

PALE BLUE VASE, centre of middle shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

Two jars, OLD MING. *Boston Athenæum*.

MOTTLED BLUE JAR, RED DRAGON ON LIP. This fine specimen was given by Mr. Geo. B. Dorr.

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

ALTAR CUP, white, very old and rare. *G. W. Wales*.

GREEN DRAGON BOWLS. *G. W. Wales*.

JAR, CURIOUSLY MOTTLED. Gift of D. O. Clarke.

Other pieces by *Mrs. Swett*, *Mrs. H. P. Sturgis*, and *G. W. Wales*.

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales*.

ROSE CRACKLE CUP AND COVER. *G. W. Wales*.

Also several fine pieces. *Fred L. Ames*.

CASE 42.

PERSIAN AND RHODIAN WARE. Mostly the gift of Geo. W. Wales.

CASE 43.

A superb collection of JADES AND CRYSTALS. *Fred. L. Ames*.

CASE 44.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal (“*cloison*,” a partition) is

soldered, giving an outline for the design. Within these walls the enamel is fused.

A number of fine specimens lent by *Fred L. Ames*, *E. W. Hooper*, and others.

The CLOISONNÉ BRAZIER was taken from the Emperor's bedside at the sacking of the Summer Palace, with the coals yet living.

The square panels of CLOISONNÉ are among the earliest examples known.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

Five ROOKS on a plant growing from the sea. *Geo. W. Wales*. Pieces by the *Athenæum*. *Dr. Geo. O. Rogers*, *F. W. Loring*.

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsbee*.

Above the wall cases, two large CLOISONNÉ GARDEN LAMPS.

CASE 45.

LIMOGES ENAMELS.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum*.

1. Pitcher (Aiguière) made by Leonard de Limoges, born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject, The Descent from the Cross.

Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

BOWL, ENAMELLED. Modern French. *Athenæum*.

Plaque, St. Peter, signed I. LANDIN, 1693. *Mrs. R. Baker*.

Two Dresden Enamels. *Miss Fisher*.

ROOM OF WOOD CARVING, ARMS AND ARMOR.

On North Wall.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

MOORISH DOOR, panelled, from Algiers. A balustrade and cupboard door, also from Algiers. Gift of J. W. Paige.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum*.

CUIRASS AND SABRE. From the field of Waterloo.

Athenæum.

ARMS, PADDLES, etc., from the PACIFIC ISLANDS, twenty pieces. Gift of John H. Sturgis.

ARMS AND SHIELDS, from the CONGO. Gift of Rev. Herbert Probert.

ARMS AND SHIELDS AND HORSE-TRAPPINGS OF THE SOMALI. Lent by *Dwight Moore*.

Lent by *Frederick Skinner*:—

CUIRASS OF CHAIN, mounted with buffalo horn, an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Igorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ZULU ASSEGAIS, SHIELDS, DRESSES, etc., lent by *Capt. F. P. Crockett.*

Above CASE A and ON WALLS.

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*

EIGHTEEN PANELS carved oak. Belgian. Gift of J. W. Paige.

A large number of PANELS and other specimens of carved wood.

CARVED WOOD.

Collected by A. Castellani. Athencæum.

Bought from the T. B. Lawrence bequest. Nos. 1, 6, and 10 are in the Lawrence Room; the others are on the walls or in Cases A and B.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso, of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola, 1600.
- 8 and 9. CARYATIDES, by Giovanni da Nola.
10. MONK'S FOLDING CHAIR. 14th century.

11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
 12. CHARITY; small Venetian group of the 17th century.
 13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
 14. HOLY-WATER VASE, gilded. Venetian. 17th century.
 15. THREE MASKS. Italian. 16th century.
 16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
 17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
 18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena
 19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.
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CASE A.

ST. GUDULA, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

FINE CASSONE, gilded and painted, with the story of Paris. Arms of the Bartolini-Salimbeni family. *Mrs. Francis Brooks.*

CHINESE INLAID AND CARVED WORK. *F. W. Loring.*

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

SHOES from TUNIS, DAMASCUS, ANTWERP. *Miss Griggs.*

CARVED BUFFALO HORNS. *Mrs. D. N. Spooner.*

MANDOLIN. Spanish. *Miss S. M. Spooner.*

Several pieces. *H. W. C. Browne.*

IVORY CARVINGS.**CASE B.**

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

IVORY ELEPHANTS, Chinese. *Ed. Cunningham.* Ceylon, *S. K. Bayley.*

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins.*

TWO FINE IVORY TRIPTYCHS. Gift of Mrs. Gardner Brewer. Shakespeare at the Court of Elizabeth, and Henry IV. giving the Government of the Kingdom to Marie de Médicis on his departure for Germany, 1610.

IVORY BALL, with several balls cut one within the other. *Athenæum.*

Another. *Mrs. H. P. Sturgis.*

Several pieces. *Frederick L. Ames, W. S. Appleton, S. K. Bayley,* and others.

CASE C.

THE ORIENTAL ARMS on the left, were purchased at Philadelphia and presented by a former citizen of Boston. The helmet, shield, and arm-pieces are of the richest PERSIAN work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right are from the bequest of T. B. Lawrence. The PERSIAN helmet shield and arm-piece are damaskeen work (steel inlaid with gold) of great beauty.

CASE D.

Nos. 3, 12, and 13, mentioned above.

WOOD CARVING. Arabesques. By Frullini, of Florence

STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innsbruck, by a Tyrolese wood-carver. *C. C. Perkins.*

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. FRANCIS. Carved in boxwood. *J. W. Paige.*

Numerous specimens of CHINESE and other Eastern carvings.

INDIAN MOSAIC, wood inlaid with silver, ivory, etc.

SPOONS, carved wood, ivory, etc. Gift of *J. W. Paige.*

THE CRUCIFIXION. Carved boxwood. *Thos. F. Richardson.*

CASE E.

Casts from ivory and carved wood-work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

A Collection of CHAIRS, ITALIAN. *Miss S. M. Spooner*

A PIANO, made for Caroline Marie Bonaparte, wife of Murat. and youngest sister of Napoleon. *Miss J. W. Little.*

LAWRENCE ROOM.

LINING OF A ROOM. Carved oak, of the sixteenth century.

English or Flemish. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI., Elizabeth of York, consort of Henry VII., holding the white rose, and Elizabeth Woodville, queen of Edward IV. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, after Holbein. Opposite are Elizabeth, Sir Walter Raleigh, and one other.

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem. *C. A. Wellington.*

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored

woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV. Gift of Mrs. T. B. Lawrence.

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TREASURE CHEST OF IRON. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington.*

TWO SUITS OF ARMOR. Electrotpe reproduction of suits in the Tower of London stand in the corners.

ARMOR OF HENI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMS AND ARMOR, lent by *Mrs. Chas. B. Porter.* On the west wall, BURGUNDY HELMET, about 1550. SPEARS, 16th century, on one pair the arms of Nuremberg are engraved. GAUNTLETS, same date. SHIELD of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the east wall. CROSS BOW AND ARROWS; 17th century.

ITALIAN CABINET, inlaid with marbles, agates, etc. OLD ENGLISH CLOCK. MARQUETRY CABINET. *Miss S. M. Spooner, Philadelphia.*

In Centre Case.

A Collection of JADES. Lent by *Mrs. H. P. Kidder* and *Mrs. D. N. Spooner.*

PERSIAN AND CINNEBAR LACQUER.

METAL ROOM.

CASES 1 and 2.

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.
23. SALT-CELLAR, of enamelled copper, white and blue with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.

34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine graffites. Italian. 15th century.
47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.

50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*

Relics from St. Augustine, Florida, 1721. *W. H. Keith.*

TWO PROCESSIONAL CROSSES. *Horatio G. Curtis.*

FOURTEEN SILVER PLAQUES. Stations of the Passion.

Also silver Bowl and Salver, old German. *Thos. F. Richardson.*

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work, purchased at Philadelphia in 1876.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. *C. C. Perkins.*

Several pieces. *Thomas F. Richardson.*

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI MIRROR. By Donatello. 15th century.

JAMNITZER CUP (silver).

GERMAN BEAKER (gilt).

CELLINI TAZZA (gilt).

BEDFORD TANKARD (gilt).

TAZZA, MELEAGER, AND ADONIS (gilt).

SIX SALT-CELLARS (gilt).

PYX (gilt).

BAS-RELIEF OF THE ENTOMBMENT (bronze).

VENETIAN SALVER.

BAS-RELIEF (silvered). By Jean Goujon. 16th century.

CASES 3 and 4.

INDIAN METAL-WORK.

BRASS AND COPPER WARE FROM CASHMERE, HYDERABAD, POONAH, MADRAS, etc. Collected by Lockwood de Forest. Gift of Miss Brewer.

ORIENTAL METAL-WORK.

BENARES BRASS WARE.

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige*. Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

CASES 5 to 10.

LARGE NUMBER OF TEAPOTS. *Mrs. J. H. Sturgis.*

BRONZE PLAQUE. Half-figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins.*

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

MALACHITE BOX. Gift of the City of St. Petersburg, with diploma of citizenship, to the late Assistant Secretary of the Navy, Gustavus V. Fox.

POWDER HORN. Turkish, copper engraved *Atheneum.*

Four reproductions of Pompeian bronzes. *Dr. W. S. Bigelow.*
Several pieces. *H. W. C. Browne.*

Case of **PATTERNS** of **BRONZE** manufacture, Japanese. The variety of tone and texture, of inlaid, raised, and engraved work and the imitation of the antique are very interesting.

JAPANESE BRONZES, mostly modern. **FIVE TEAPOTS**, of excellent design. **VASE**, decorated with grasses on which the dew-drops glisten. **HANGING FLOWER VASE**, half-moon shape, inlaid with silver. **TRAY**, inlaid silver, and **TRAY** of

lotus-leaf shape. **HELMET**, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service.

GREAT VARIETY OF VASES, some especially noticeable for fine shape. *Miss L. A. Brooks, S. K. Bayley*, and others.

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

ON THE WALLS ADJOINING. — WROUGHT-IRON WORK. **TORCH OR BANNER-BEARER**, from Siena. **BELL-PULL**, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige*. As also are the **HINGES** from Nuremberg, the German chest with remarkable **LOCK**, and the iron Spanish **MONEY-BOX**.

Thirteen **LOCKS** and other pieces of wrought iron. Belgian and German. Gift of *J. W. Paige*.

A number of **HANDLES**, **BELL-PULLS**, **HINGES**, **ESCUTCHEONS**, **NAIL-HEADS**, etc. Belgian wrought-iron of 16th (?) century. Gift of Dr. Wm. S. Bigelow. Also lent by him, a wrought-iron **CANDELABRUM** from Antwerp.

HINGES, **LOCKS**, **KEYS**, and a **MONEY BOX**, wrought-iron of XVI. and XVII. centuries. From the Alfred Greenough estate. Gift of the Executor, Chas. Henry Parker.

ABOVE CASE 5, a highly decorative **IRON GRILLE**
Lent by *R. M. Hunt*.

BRONZE GONG, inlaid with dragons in gold. Fine, bold work, the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE 11.

A number of **SILVER "CUPS,"** won by the "Puritan," "Mayflower," and "Volunteer." Lent by *Chas. J. Paine*.

SILVER SALTS AND SPOONS given to Edward Burgess. Also, a **GOLD MEDAL** from the Massachusetts Charitable Mechanic Association,

CASE 12.

CASTS FROM ARMS AND ARMOR. Gift of Mrs. and Miss Brewer.

CASE 13.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, candlesticks, etc., of the 12th, 15th, and 16th centuries.

CASTS from GOLD AND SILVER WORK, mostly of 16th century. Moulds for goldsmith work. Goblet, marriage gift to Luther from the town of Wittemberg. Gift of Mrs. and Miss Brewer.

COIN ROOM.

CASES 1 to 7.

ELECTROTYPE REPRODUCTIONS OF COINS. Selected from the collection of the British Museum.

CASES 8 to 14.

Part of the RINDGE COLLECTION OF GREEK AND ROMAN COINS. Lent by *Fred H. Rindge*.

CASE A.

GOLD AND SILVER WORK.

SILVER VASE. A gift to Dr. Asa Gray, on his seventieth birthday, by the botanists of America.

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker*.

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by Miss Salome J. Snow.

SILVER TANKARD.

Mrs. Hollis Hunnewell.

SILVER SHRINE, from Tartary.

SALTS, the Puritan and Mayflower.

Edward Burgess.

ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter*.

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins*.

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

SILVER SURAIS, Cashmere.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., New York. Lent by *F. H. Smith*.

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige*.

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins*.

SCARABS, Egyptian and Gnostic.

Lent by *Mrs. Chas. B. Porter*.

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter*.

ASSYRIAN CYLINDER, engraved.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. Gift of *Mrs. R. Sullivan*.

ALGERINE HEAD-DRESS, cut from a sheet of silver. Gift of *Mrs. Richard Sullivan*.

SILVER PITCHER. Chinese. *E. Cunningham*.

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. C. Greenleaf, Jr.*

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary*.

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

ENAMELLED WATCH, in the form of a double heart. Gift of the Misses Delano.

CASE B.

URN, ENGLISH, 1786-7. Bequest of *Mrs. Margaret Allen Elton*.

SILVER-WARE. A number of pieces, chiefly of Norway and Sweden, also English and American. *Mrs. Geo. W. Hammond*.

OLD ENGLISH. *Miss Healy*.

URN. Copper and silver. *H. W. C. Browne*.

Four pieces made by PAUL REVERE. *Mrs. Longley*.

Several pieces. Bequest of *Mrs. Turner Sargent*.

CASE C.

On the north side, gold work and jewelry, chiefly from INDIA; on the east, from ALGIERS and TURKEY; on the south, EUROPEAN; above, modern RUSSIAN enamels and some reproductions of antique ORIENTAL work.

Mrs. Arthur Croft.

CASE D.

A superb collection of WATCHES, RINGS, FANS, etc. The watch, surmounted by the double-headed eagle, was a gift from the Emperor of Russia, and was taken in the loot of the summer palace, Pekin.

Mrs. Arthur Croft.

CASE E.

A collection of SILVER. Mostly RUSSIAN. *Miss Sarah M. Spooner.*

GUILD CUP, DANISH, 1747. NORWEGIAN and GERMAN tankards. LAPLANDER Cup. Teapot by PAUL REVERE, and other pieces.

Dr. James R. Chadwick.

TWO TRAYS. SWEDISH.

Mrs. W. S. Appleton.

THREE PIECES. ALGERIAN.

Mrs. Arthur Croft.

"ACCARISI" SPOONS.

Mrs. E. Y. Hayes.

JAPANESE ROOM.

The objects in this room, with few exceptions, are lent by *Dr. William Sturgis Bigelow* and *Dr. Charles G. Weld*.

CASES 1 to 4.

ARMOR, BRONZES, ENAMELS, LACQUERED SADDLES, etc.

Dr. Weld.

CASES 5 to 8.

Figures in wood and bronze of BUDDHA and his hierarchy of attending divinities. Many of these are of great age and delicacy of workmanship.

Dr. Bigelow.

CASES 9 and 10.

Mostly MASKS; a large number of these used in the No dances are suspended on the walls.

Dr. Weld.

CASES 11 and 12.

BRONZES, also in Case 11 a SHRINE of chiselled brass of rare workmanship.

Dr. Bigelow.

Against the Wall.

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life.

Dr. W. S. Bigelow.

BRONZE CYLINDER, flower vase, from a temple, inlaid with silver dragons and mythical birds fighting over the sea.

CASE 13.

SILVER and GOLD work — some of marvellous delicacy.

Drs. Weld and Bigelow.

CASE 14.

NETSUKE, Japanese Carvings in ivory and wood.

Dr. Bigelow.

CASE 15.

SWORDS.

Dr. Bigelow.

CASE 16.

SWORD GUARDS and Sword Mountings. Note the delicacy and beauty of some of this metal work.

Drs. Bigelow and Weld.

CASE 17, 18, 19, 20.

SWORDS.

Dr. Weld.

In one is placed for comparison a sword once belonging to the royal family of Naples.

CASE 21.

PAGODA SHRINE, showing also the construction of temple roofs.

Gift of Dr. Henry J. Bigelow.

CASE 22.

LACQUERS.

Dr. Weld.

CASE 23.

GOLD ORNAMENTS of tobacco pouches, and sword mountings, pipes, etc.

Dr. Weld

CASES 24 to 29.

An unrivalled collection of LACQUERS.

Dr. Bigelow.

CASES 30 and 31.

LACQUERS lent by *Mrs. Kidder, Mrs. Edward Cunningham*, from the bequest of Thos. G. Appleton, etc.

CASES 32 to 41.

BROCADE and GAUZE DRESSES, many for use in the No dances.

Dr. Bigelow.

ABOVE CASES 1 to 10.

Two fine SCREENS, 17th Century, No dances.

Gift of *O. W. Peabody.*

CABINET, inlaid wood.

Mrs. W. B. Swett.

CABINET, inlaid with mother-of-pearl.

Gifts of *Francis Amory* and *Geo. A. Goddard.*

On South Wall.

Twenty-one panels WOOD CARVING, illustrating, among other subjects, Stories in the life of Buddha. These superb Carvings are from the wall of a temple of about the 16th Century.

Dr. Bigelow.

CORRIDOR.

CASES 1 to 40.

THE MORSE COLLECTION OF JAPANESE POTTERY. —

In bringing the collection together, Mr. Morse has endeavored to secure specimens of every province in which pottery has been made, including work of every age, also the work of every maker and every variety of mark; and, further, to secure every kind of object made in pottery. The collection thus far embraces over four thousand five hundred specimens, nearly six hundred kinds of wares, over a thousand different marks, and nearly two hundred and fifty different objects made in pottery.

It is arranged by provinces, of which there are fifty-six represented.

Most of the original specimens figured in the famous work of Ninagawa belong to the collection, and these will be indicated by special labels.

At the earliest moment the specimens will be properly labelled, and an extensive catalogue, with marks, will be published.

Edward S. Morse.

Above these cases are twenty panels of CARVED WOOD, chiefly flower subjects, of bold execution and great beauty.

Dr. Bigelow.

CASES 41 to 84.

Selections from THE FENOLLOSA COLLECTION OF KAKEMONOS.

Deposited in the Museum by *Dr. Weld.*

Above them a number of SCREENS, also from *Dr. Weld.*

On the South Wall.

Eleven SUITS OF ARMOR, for fighting and parade.

Dr. Weld.

ARMOR OF JAPANESE STANDARD-BEARER, imperial crest.

Gift of B. R. Curtis.

CASES A, B, and C.

A fine collection of illuminated MSS., and other miniature painting. *Thomas F. Richardson.*

CASE D.

Case of ILLUMINATED MISSALS, ARABIAN KORAN, specimens of OLD BINDINGS, etc., lent by *C. C. Perkins, Mrs. Bruen, Mrs. Wm. G. Weld, Mrs. R. Baker, and others.*

MAIOLESQUE BINDING, 1530-1550 A. D.

Thos. G. Appleton.

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*

CASES E, F, G, and H.

Blocks from which the illustrations of some Japanese books were printed. *Dr. Bigelow.*



B.P.L. Bindery

MAR 19 1892

